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**An investigation into how teachers interpret and implement the curriculum
in the Further Education and Training phase in the English First
Additional Language classroom.**

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SCKJUS002

**A minor dissertation submitted in partial fulfillment of the requirements for the
award of the degree of Masters of Education**

Faculty of the Humanities

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COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree.
It is my own work. Each significant contribution to, and quotation in, this dissertation from
the work, or works, of other people has been attributed, and has been cited and referenced.

Signature: _____ Date: _____

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Abstract

Title: An investigation into how teachers interpret and implement the curriculum in the Further Education and Training phase in the English First Additional Language classroom.

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The focus of this research is to examine how teachers interpret and implement the curriculum in an English First Additional classroom. The three sub-questions are (1) what are the theories and aims behind the two prescribed theoretical approaches (the communicative language approach and the text-based approach) as set out in the National Curriculum Statement? (2) how do teachers understand, interpret and use these two approaches? (3) do teachers assist students to develop the appropriate abstract cognitive academic language that is specific for the discipline?

This is an interpretive, qualitative study. The data were collected from 27th of July to the 17th of August 2009 in a township school in the Western Cape. To develop thick description and explanations on the findings, the research techniques used were classroom observation, discourse analysis and interviews. In order to avoid any natural bias, and to contribute to the credibility of the study, 'triangulation' was used. The three components were: an examination of the English First Additional Language National Curriculum Statement; classroom observation and interviews. Forty-four lessons of three teachers were observed and recorded, supplemented with detailed field-notes. (In the final analysis, only two teachers' lessons were closely examined as the limited space in this minor dissertation was not sufficient for the detail the analyses presented.) To broaden the perspective, the teachers were interviewed in order to understand their views, theories and experiences. The main tool used to investigate teachers' interpretation and implementation of the curriculum was classroom discourse analysis.

This study describes how teachers in one township school interpret and implement the curriculum. The classroom observations showed how the practical realities of teaching were often at odds with what the teachers claimed they were doing when discussing the curriculum on a theoretical level. The tools of discourse analysis allowed for a detailed investigation of the teaching and learning taking place. It appears that the teachers revert to traditional methods and pedagogies with which they were taught and so are unaware of these discrepancies between their understanding of the curriculum and their practice. Teachers are dealing with challenging and complex realities in the class, including huge work load, continuous assessment of large classes and recent influxes of underprepared students from the Eastern Cape. While the teachers were experienced and passionate about their work, there were several features of their teaching that hindered effective implementation of the curriculum. Some of the main hindrances were a traditional initiation-response-evaluation/feedback method; the use of chorusing in the class and a lack of full theoretical understanding of the prescribed pedagogies. The paper ends with recommendations for teacher professional development, focusing on theorised practice that could lead to better implementation of the curriculum.

List of Acronyms

Basic Interpersonal Communication Skills	BICS
Cognitive Academic Language Proficiency	CALP
Department of Education	DoE
Department of Education and Training	DET
First Additional Language	FAL
Further Education and Training	FET
Initiation-Response-Evaluation/Feedback	IRE/F
Learning Outcome	LO
National Curriculum Statement	NCS
National Strategy for Learner Attainment	NSLA
Outcomes Based Education	OBE
Western Cape Education Department	WCED

University Of Cape Town

Chapter One: Introduction

In South Africa, education has the potential to play a significant role in transforming our society. The aims of the National Curriculum Statement (NCS) are based on the Constitution of the Republic of South Africa. The objectives of the First Additional Language NCS were aimed at producing students who are equipped to deal with academic challenges as well as the greater challenges of life through critically aware, creative theoretical approaches (DoE, 2003a: 2).

These intended aims reflect the highest social ideals. A student who achieves these goals leaves secondary school well prepared. Since its introduction, there have been considerable difficulties with the implementation of this curriculum, and numerous criticisms about various aspects of the NCS, yet most agree that the educational and social ideals contained in the NCS are both valuable and appropriate for our students and country.

Since 1997, there have been numerous reviews and changes (Chisholm, 2003; Christie, 2008; Clark and Linder, 2006; Cross, Mungadi and Rouhani, 2002; Jansen, 1999; Nykiel-Herbert, 2004; Taylor, 2008; Taylor and Vinjevold, 1999 and others). And yet, the more things change with the continual variations to terminology and structures, the more things stay the same in that the policy changes do little to affect practice. It is accepted (as the most recent changes by the Minister of Basic Education (Motshekga, 2009) show) that the NCS is still not being realised in the classrooms. The reviews and criticisms have signalled many issues, but one that keeps recurring is teacher education.

As with much educational research in this country, this project is taking place at a time of change. This study is on a small scale. A Masters minor dissertation that allows only a restricted focus cannot generalise based on any findings. However, with an in-depth case study at one school I hope to bring to light some note-worthy points with regard to the implementation of the curriculum.

In addition to some of the bigger issues, which have been raised as problems in implementation – resources, teacher content knowledge and confusion surrounding the terminology of the NCS – there are also obstacles teachers are unaware of at the discourse level of the classroom. My analytical tools are Ivanič's (2004) multi-layered conception of language and classroom discourse analysis. Ivanič regards different contexts as affecting language: the sociocultural and political structures, the event in which language is used and the cognitive processes in the mind of the people producing language. Ivanič's framework allows me to examine the layers within which language usage occurs. Classroom discourse analysis provides a detailed examination of the language in English lessons and the learning and teaching thereof. With these means, my aim is to uncover practical details from classroom observation that will provide insight as to why the NCS is not being realised. With these specific features identified, I will endeavour to formulate suggestions that would contribute to teacher training in this country.

My research question is:

How do teachers interpret and implement the curriculum in the Further Education and Training English as a First Additional Language classroom?

My sub-questions are:

- What are the theories and aims behind the two prescribed theoretical approaches (the communicative language approach and the text-based approach) as set out by the National Curriculum Statement of English First Additional Language?
- How do teachers understand, interpret and use these two approaches?
- Do teachers assist students to develop the appropriate abstract cognitive academic language that is specific for the discipline?

Chapter Two: Literature Review

This chapter examines the theories that have shaped this study. It starts by considering *what* is laid down in the National Curriculum Statement for English First Additional Language and the theories the NCS draws on; and then explores some relevant issues of *how* teaching occurs and how this has been influenced by applied linguistic theory.

Chapter Three: Research design and Methodology

This chapter, motivates my use of interpretive qualitative methods, explains my analytical framework, describes my processes of gaining access to Ntambeni High and defines my methods of data gathering and data analysis.

Chapter Four: Context

This chapter gives a background to Ntambeni High and the environment in which the teachers are working, focusing on the sociocultural and political context and describing the social context of the classrooms.

Chapter Five: Analyses and Discussion

This chapter discusses and analyses what occurs in the lessons, focusing specifically on two lessons in order to address my research questions.

Chapter Six: Conclusions and Recommendations

The final chapter suggests some practical recommendations based on my findings, which are conveyed as ideas to be implemented into teacher education programmes.

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Chapter Two: Literature Review

2.1 Introduction

There have been numerous reviews and changes to post-apartheid curricula since the first introduction of Curriculum 2005 in 1997. The terminology and general structure have been simplified and revised, yet teachers are still struggling to apply it. Much has been said about the variety of problems associated with the implementation (Chisholm, 2003; Christie, 2008; Clark and Linder, 2006; Cross et al., 2002; Jansen, 1999; Nykiel-Herbert, 2004; Taylor, 2008; Taylor and Vinjevold, 1999, and others) and ongoing changes indicate a general recognition that the intended curriculum is not being successfully put into practice (Motshekga, 2009; Umalusi, 2009). The focus of this dissertation is a small case study to examine the discourse in and the details of two First Additional Language teachers' classes. This project aims to examine and critically assess the National Curriculum Statement for English First Additional Language, both broadly and specifically with regard to the two prescribed approaches: the communicative approach and the text-based approach. It will explore how teachers understand and implement these two approaches. Finally, the analysis will investigate whether teachers assist students to develop the appropriate abstract cognitive academic language that is specific for the discipline. My research questions will uncover some specific, practical reasons as to how teachers are interpreting and implementing the NCS.

This section considers and analyses the educational theorists, sociolinguists and applied linguists whose work forms the basis of the theoretical backgrounds to this study. The analyses will draw extensively on Ivanič's (2004) broad framework of the

multi-layered notion of language, which will help clarify theoretically what is happening in the classrooms with regard to the social practices of language and the power relations that influence teaching and learning. Classroom discourse analysis concepts provide analytical tools to understand the specialised discourse of the classroom.

The teaching of languages and English in particular has been a complicated and divisive issue for over a century. Because languages are wholly connected to society and the politics therein, it is impossible to view the role of language neutrally. The notions of both *what* to teach and *how* to teach are controversial and both are linked to this central view that language is embedded in social and practical use.

Part one of this review investigates the South African English curriculum and how it has developed over the past few decades. The various motivations for the shifts show the interesting journey that has led to the current intended curriculum. Part one reviews the current National Curriculum Statement (NCS) for English as a First Additional Language (FAL) by outlining the basic structure and exploring two pedagogic approaches, the text-based approach and communicative approach, in more detail. These approaches emphasise analysing, exploring and understanding language and texts. The NCS calls for students to be able to function using abstract cognitive academic language skills. Students may be competent at communicating in basic everyday language, but academic requirements often demand a higher level of language proficiency. This review will then examine Cummins's theories (1996) of Basic Interpersonal Communicative Skills (BICS) and Cognitive Academic Language Proficiency (CALP) in order to investigate the levels of language proficiency used in

the classroom. The NCS outlines these theoretical approaches; however, there is often great disparity between the intentions of the curriculum and the actual practice thereof.

Part two of the review considers the practical language issues in the 'how' of teaching. The theories of Vygotsky and other sociocultural theorists have pointed to language being the key to learning. Vygotsky's ideas of language as semiotic mediation and his socio-cultural views that learning is social and meanings are co-constructed will be examined. If language is the basis for learning, then the discourse of the classroom is essential to how learning does or does not happen. Much work has been done in the field of classroom discourse analysis (Allwright and Bailey, 1991; Cazden, 1988; Chick, 2001; Edwards and Furlong, 1978; Edwards and Westgate, 1994; Hicks, 2003; Jones, 1988; Kapp, 2004; Smith and Higgins, 2006 and Wells, 1999). One of the key features of classroom discourse is the Initiation-Response-Evaluation/Feedback (IRE/F) model, which looks at issues including who talks for how long, who asks questions, what kind of questions are asked and how those questions are answered. Therefore, an analysis of this feature will allow insight into how teachers are implementing the NCS in class. The final two aspects considered are traditional to some South African classrooms: chorusing and code switching. Many township classes automatically follow the pattern of group chorusing (Chick, 2001). This feature has a significant impact on learning and could be seen as one of the deep-rooted reasons for the disjuncture between the intended and the implemented curriculum. Code switching is present in many EAL classrooms and there remains much debate about its educational value (Adendorff, 1996; Cleghorn and Rollnick, 2002; Setati, Adler, Reed, and Bapoo, 2002). Because of the variety of roles it can

play, it is interesting to see how teachers employ it and how the use of students' home language affects learning.

PART ONE

2.2 Subject English in South Africa

In South Africa, while English is not *the* national language, but one of them, its role has been particularly complicated and contentious. In the National Curriculum Statement, languages are seen as gateway subjects but English, the language of learning and teaching for the whole curriculum, specifically holds the key. This section will track the various debates that have accompanied the purpose, content and methodology of English in the curriculum in the South African context.

English in South Africa has largely followed international movements, but has had its own political twists and turns. In South Africa English carried the hegemony of being associated with the colonial and oppressive powers which brought with it issues of the language of instruction and assessment, the validity of mother tongue, and other contentious topics. The apartheid government used language (English and African languages) as a means to divide people and to dominate the majority of the population (Barkhuizen and Gough, 1996). The mother tongue policy was not for educational purposes, but for exploitation and division. Also, it created the impression that only the colonial languages (English and Afrikaans) carried any importance or would be of any use for educational and financial purposes. The undermining of mother tongue, the under-resourced Department of Education and Training (DET) schools and undertrained teachers resulted in English becoming and remaining a “problematic language in the African educational context” (ibid: 455).

Janks (1992) relates an attempt in the late 1980s to change subject English. People's English (within the larger project of People's Education) was a radical reformation aimed at really empowering students through the study of English (ibid: 50). This view of teaching English was perceived as such a threat to the apartheid state that the National Education Crisis Committee was banned and executive members detained without trial.

In the South African context, both then and now, it is clear that the function of language is to perpetuate the social order. Critical Language Awareness (CLA) shows how power relationships shape linguistic practice and how linguistic practices and discourses in turn shape power relations. "Critical is used in the special sense of aiming to show connections which may be hidden from people, such as the connections between language, ideology and power..." (Fairclough, cited in Janks, 1992: 53). Prinsloo and Janks show how the English examinations around 1990 were aimed at the "poised, literate and classed subject who...rehearses socially influential roles..." (2002: 24).

After 1994 the government made drastic changes to the apartheid, racist education system. In 1997 Curriculum 2005 was launched and received much criticism (Christie, 2008; Cross et al., 2002; Jansen, 1999; Nykiel-Herbert, 2004; Taylor, 2008; Taylor and Vinjevold, 1999). Critics claimed it was initiated without consideration of the local context; the terminology and framework were complicated and teachers were not adequately trained. Because of these problems, Curriculum 2005 ironically resulted in the disadvantaged teachers and students whom it was meant to empower,

facing even more hindrances (Christie, 2008). Because of these criticisms, a review was initiated and Curriculum 2005 was revised. Despite the changes and revisions, the system still fails many (ibid). This has been acknowledged by the recent changes implemented by Mrs Angie Motshekga, the Minister of Basic Education (Motshekga, 2009).

2.3 The National Curriculum Statement for English First Additional Language

This section will firstly look broadly at some of the structure and design features of the current NCS for English First Additional Language followed by the pedagogies which are the focus of my research: text based approach and communicative approach. The third theoretical approach outlined is the NCS's objective for students to be proficient in "abstract cognitive academic language skills" (Department of Education, 2003a: 11).

English is taught and evaluated through four Learning Outcomes (LO): LO1 Listening and Speaking, LO2 Reading and Viewing, LO3 Writing and Presenting and LO4 Language. Although the LOs are listed separately, they should be integrated when taught and assessed (ibid: 12).

The current NCS for English has settled on a hybrid model, incorporating traditional and progressive theories. When Outcomes Based Education (OBE) was first instituted, because of many misconceptions, English was taught communicatively but often without any real understanding of what that implied (Nykiel-Herbert, 2004). Language and literacy were viewed as "tools in the process of negotiating meaning between self and others" (ibid: 259). Literacy was not stipulated as an explicit

outcome. Reading and writing were viewed as “elements of holistic learning programmes” to be integrated across the learning areas through themes to which students could relate (ibid). Nykiel-Herbert shows that there was inadequate time spent in class on actual reading and writing. Moreover, when writing happened in class, it was usually “copying from the chalk-board or filling in single-word responses in workbooks” (ibid). These activities rarely allowed students to use writing to reflect on what they had learnt and grapple with their own ideas (as extended writing allows). Nykiel-Herbert argues that if the values of “discovery and self-directed learning” are to be practised, students need to be taught the skills of critical reading. Without them, students will never be able to access and interpret texts of any kind (ibid). This misinterpretation of OBE severely disadvantaged students.

This hybrid model has elements of traditional and progressive practices, but the NCS initially appeared to lean towards the progressive. However, a more traditional approach with a focus on reading and writing is becoming evident with the changes that have been implemented. Basic literacy skills are being valued once again. Another more traditional approach can also be seen in LO4, Language. One of the objectives of the English NCS is to “[b]roaden and deepen language competencies...including the abstract language skills required for academic learning across the curriculum...” (DoE, 2003a: 9). This conceptual foundation of grammar is central to the analysis and interpretation of texts. The bullet points clarifying the Assessment Standards in LO4, Language, demand a traditional, technical understanding of language (ibid: 38-45). Students need to be able to use language structures and conventions. This is elaborated to include knowledge of spelling rules, roots, prefixes, suffixes, the identification of parts of speech and sentence types.

There is also stipulation about punctuation and figures of speech and their uses over a wide range of purposes. Students need to show an understanding of connotations and implied meanings, as well as how texts reflect values and attitudes. They must also be able to identify and challenge bias, stereotyping, emotive and manipulative language.

The NCS reinforces a need for the critical awareness of language. This idea of critical understands language to be “socially grounded and inherently ideological...”

(Prinsloo and Janks, 2002: 30-31). The NCS aims to equip students with an awareness that both the reading and production of texts are associated with “issues of power and social justice” (ibid). Thus, students are meant to gain skills that furnish them with the abstract, theoretical concepts of language that will enable them to communicate and function critically and thoughtfully.

The National Curriculum Statement promotes two approaches in the teaching of English: a text-based approach and a communicative approach.

2.3.1 Text-based Approach

The NCS states that a text-based approach

...explores how texts work. The purpose of a text-based approach is to enable learners to become competent, confident and critical readers, writers, viewers and designers of texts. It involves listening to, reading, viewing and analysing texts to understand how they are produced and what their effects are. Through this critical interaction, learners develop the ability to evaluate texts. The text-based approach also involves producing different kinds of texts for particular purposes and audiences. This approach is informed by an understanding of how texts are constructed (DoE, 2003a: 47).

The text-based approach opens up the subject and the language. Texts become the content and the context for the learning and teaching of English. The idea of the

literary canon has been adopted from Arnold¹, but today's 'canon' is without his narrow definition. The wider range of literacies that is seen as necessary in the twenty-first century covers reading, writing, speaking and listening. In addition, the NCS includes "media, graphic, information, computer, cultural and critical literacy" (DoE, 2003a: 9). The text-based approach aims for an integrated style of learning and teaching. This practical and analytical method gives students a comprehensive knowledge of English.

One of the objectives of the NCS is for learners to "[i]nteract critically with a wide range of texts. Learners will recognise and be able to challenge the perspectives, values and power relations that are embedded in texts" (ibid: 10). Kress (1993: 137) reasons that in order to see and understand language as a social phenomenon, one has to go beyond the limited view of sentences and see linguistic texts as units used within a discourse. Syntactic knowledge and ability is important, but secondary to the skill of constructing texts as a "response to social demands, which reflect the circumstances in which speakers or writers are placed, as well as their social needs and intentions" (ibid). Hodge (1993) also reflects on the power associated with reading and writing. The intellectual power literacy has, also brings with it a social authority. And conversely, those with poor literacy skills are disadvantaged in literate societies (ibid: 139). Kress acknowledges the political positions that are implied in such an idea and maintains this as the reason why these theories have not made themselves felt in education (1993: 143). My premise is that the NCS does embody

¹ Matthew Arnold's (the poet and school inspector) ideas gave rise to the *Cultural Heritage* model of English. He believed that teaching poetry had a "civilising influence" on children. In addition, he argued that it would achieve "the order and harmony that a modern society required" (Christie and Macken-Horarik, 2007: 160).

these empowering values, but that they are not effectively transmitted in the classroom.

Kress examines how texts are created within specific discourses. He defines discourse as the specific ways of writing and talking within a particular social institution (ibid: 139). However, “[d]iscourse by itself does not constitute texts” (ibid: 142). The forms the texts take are provided by particular genres. These genres are not “merely empty forms...waiting to be filled with content”; rather, they have “specific meanings and produce specific effects” (ibid). By their very nature, genres convey social, political and cultural meanings. Texts, therefore, are constructs generated by the “interrelation of discourse...and genre” (ibid: 144). Awareness of the social and political context of texts is central. It is this awareness that enables one to critically analyse, engage with, talk and write about texts.

If students are to do this, they need to be taught to read and write with a critical consciousness. It is not enough to read merely for comprehension. Students need to be aware of “what texts are doing and how they are doing it” (Owen, 1992: 99).

‘Reading for meaning’ is important, but it is essential that students grasp the social purpose of a text and its structural components in order to construe accurately any meaning; what a “text ‘is’ as opposed to what it ‘says’” (ibid). Owen cites the Kingman and Cox Reports in the United Kingdom, which appear to promote this concept of genre. She asserts however that this concept is proposed, but not utilized.

I argue that there is a similar situation in the NCS, where the theories of empowerment are present, but not adequately implemented.

Cope and Kalantzis characterise the genre approach as “being explicit about the way language works to make meaning” (1993: 1). The approach requires teachers to clarify content, grammar and structure and the necessary steps students need to take in order to become literate in the required genre (ibid). Each text has a “social purpose” and each genre represents a “social process” which is patterned according to the specific culture and society (ibid: 7). Cope and Kalantzis maintain that if students master a range of genres, it allows them “the linguistic potential to join new realms of social activity and social power” (ibid).

Dixon and Stratta (1992) also consider the genre theory of writing, claiming it could change writing from being an end in itself to integrating it into making meanings and understanding language on a broader, social scale. Learning Outcome 3, Writing and Presenting, states that learners are “able to write and present for a wide range of purposes and audiences using conventions and formats appropriate to diverse contexts...” (DoE, 2003a: 32). Texts should expose students to a wide variety of language issues including “stereotypes, bias and generalisations...persuasive and manipulative language [and] power relations within and between languages” (ibid: 46). An awareness of these issues should enable students to engage critically with and examine texts, enabling them to produce their own texts for a variety of purposes.

Kress identifies different discourses that are related to power relations in society. However, “[n]o language curriculum can hope to give students knowledge and mastery of all the discourses and of all the generic forms...” (1993: 149). He reasons that the aim of an educational system in a democratic society should be to make students aware of the powerful nature of discourse and genre and thus “make it

possible for all individuals to achieve full effectiveness...and exercise power as fully effective members of society at large” (ibid: 148). The NCS’s strong endorsement of texts as content and context for learning and teaching advocates this aim.

2.3.2 Communicative Approach

According to the NCS, a communicative approach

...means that when learning a language, a learner should have a great deal of exposure to it and many opportunities to practise or produce the language by communicating for social or practical purposes. Language learning should be a natural, informal process carried over into the classroom where literacy skills of reading/viewing and writing/presenting are learned in a ‘natural’ way – learners read by doing a great deal of reading and learn to write by doing much writing (DoE, 2003a: 47).

Nunan (1988) claims that communicative language is not simply a single methodology, but rather it incorporates several approaches. All these approaches have a common notion: learning English is not about making grammatically correct statements; rather it is about using language in the real world in order to get things done (ibid: 25). Linguists began to realise that within spoken language is the context of a ‘speech situation’. This means that a number of variables have to be considered: “the situation itself, the topic of conversation, the conversational purpose, and, probably the most important of all, the relationship between interlocutors in an interaction” (ibid). Breen and Candlin (cited in Wildsmith-Cromarty, 2000) elaborate on the social aspect of communication. Learning a language means learning “how to be a member of a particular social group” and learning the social conventions of language and behaviour of that group (ibid: 150). Larsen-Freeman (1986) also considers communicating in a social situation. She shows how, for example, one will choose to argue or persuade very differently with a ‘boss’ or a friend. Because communication is interpersonal (Halliday, cited in Wildsmith-Cromarty, 2000) these

social practices will change in use. Therefore, sharing and negotiating meaning is important in communication (ibid). Larsen-Freeman also discusses the idea of negotiating meaning in a speech situation. This could be through feedback, clarifying or revising what has been said in order to communicate an intended meaning (1986: 123).

Wildsmith-Cromarty identifies the fundamental theories of communicative language teaching as follows: “the importance of creating a genuine information gap for the meaningful exchange of information; sustained discourse; fluency as well as accuracy; the use of pair and group work in interactive communicative situations; task-based exploration and problem-solving and multiple interpretation and negotiation” (Wildsmith-Cromarty, 2000: 150). There is an “emphasis on the *process* of learning, rather than the *product* of teaching... [and] this highlights an approach that is learner-centred rather than teacher-centred” (ibid). Nunan (1988: 27) also emphasizes the learner-centredness of the communicative approach, where language items are selected and sequenced according to what is meaningful to the students. Another aspect is that in addition to reading and writing, spoken language is valued highly (ibid). Larsen-Freeman (1986) examines the roles of the teacher and the students, questioning how culture is viewed and in connection with that, the importance of nonverbal behaviour. Students’ home languages do not feature, as the focus is using the target language not only as an “object to be studied” but also as a “vehicle of communication” (ibid: 131-135).

The NCS approaches subject English, with the view of teaching the language as a social phenomenon. It is committed to developing knowledge about the language and

understanding how that language is used to build meaning in social and practical situations. The reason for this study is to see how they are being carried out and whether or not these principles are adhered to. As this is a minor dissertation with a limited focus, it will only give insights into the implementation of the curriculum at one school.

2.4 The Acquisition of Cognitive Academic Language Proficiency

The NCS states that at a First Additional Language level, students must be proficient using “the abstract cognitive academic language skills required for thinking and learning” (DoE, 2003a: 11). While this directive remains rather vague, teachers are meant to understand that they should be preparing and supplying their students with a metalanguage and a discourse for speaking and writing in subject English.

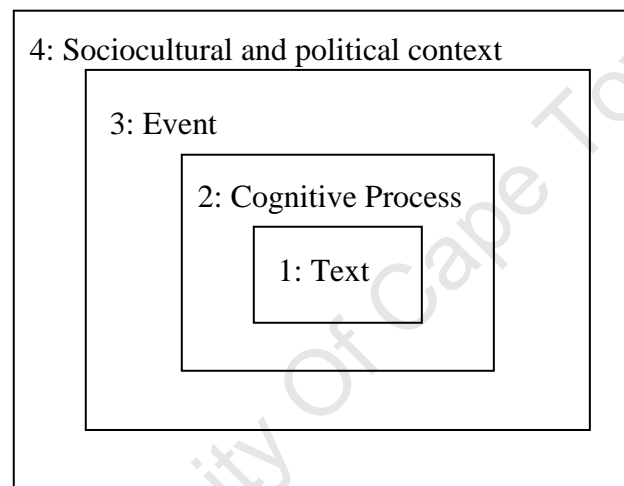
Cummins (1996) puts forward the idea that language proficiency is not a straightforward concept. He separates language ability into two components: everyday language – basic interpersonal communicative skills (BICS) and school language – cognitive academic language proficiency (CALP). While a child might demonstrate BICS, this is perceived as a result of the “contextualized” (ibid: 56) nature of the exchange. Cummins argues that BICS does not signify language proficiency at all levels. Conversational aptitude does not guarantee success in the classroom. The “decontextualized” (ibid) quality of academic discourse and the structure of texts in schools demand “high levels of cognitive involvement” (ibid: 58). Cummins advocates with his “linguistic interdependence principle” (ibid: 109-112), that it is important for bilingual students to develop a certain level of CALP in their home language, as this facilitates CALP in the additional language. This principle

could explain why students are not coping at a CALP level in secondary subjects. In South Africa, students switch to English as the language of learning and teaching in Grade 4. Therefore, a level of CALP in the home language has barely been established, and, as a result, their future acquisition of CALP in all subjects is likely to be difficult. This also has the effect of limiting teachers' to lower order questions because of their students' low levels of English proficiency. Macdonald (1988) makes a strong case for supporting and increasing students' home language CALP as her studies demonstrate this would lead to improved performance in English. Cleghorn and Rollnick (2002: 354) and Setati, M., Adler, J., Reed, Y. and Bapoo, A. (2002: 90) suggest a variety of paths that can be taken to get from informal spoken language to the formal written target. In the FAL senior classes to be observed, I will verify whether CALP is being promoted by the teachers and/or the students and how this is scaffolded.

PART TWO

2.5 From Intended to Implemented

Teachers in South Africa today are working with a curriculum designed to equip students with a multitude of academic skills. Yet, it has been widely acknowledged that this intended curriculum is not having its desired effect. Fairclough (1992) analyses discourse in terms of three layers and Ivanič (2004) extends Fairclough's three layers to four.



These four embedded layers form the basis of the analytical framework through which I will examine teachers' implementation of the NCS. My contention is that the difficulties with implementation lie in the inconsistencies between these layers.

Ivanič's fourth layer, the outermost layer is the "sociocultural and political context" (2004: 223). It is at this level, that people are unaware of the "social structures, relations of power, and the nature of the social practice they are engaged in" (Fairclough, 1992: 72). The teachers I observed were taught in the apartheid system, which inevitably influences their learning and in turn their teaching. The power relations at play and the existing world views of their personal and professional environments unconsciously limit the production of language. The third layer is the

social context of the classroom. The realities of the township classroom do not always easily allow for the implementation of the curriculum as it was proposed. The gap between how teachers understand and discuss the NCS and how they implement it in the class illustrates these disparities between Ivanič's (2004) second and third layers. At the centre of this are the lessons I analysed. Through a detailed discourse analysis, my object is to ascertain where these inconsistencies lie and how they can be remedied.

2.6 Vygotsky's Theories

As this study will analyse the discourse of the classroom, notions of language – what is said and who says what – are key. The NCS sets one of its objectives as “[using] language as a tool for critical and creative thinking. This objective recognises that knowledge is socially constructed through the interaction between language and thinking” (DoE, 2003a: 10). The theories of Lev Vygotsky in particular, make connections between language and learning because, as he indicates, we learn through language.

Vygotsky's fundamental assertion is that knowledge is not passively passed on; rather it is actively created, or “co-constructed” (Nykiel-Herbert, 2004: 251). He emphasizes that

scientific concepts are not passed down by the adult and absorbed ready-made by the child. They develop through use, through verbal interaction with an adult while a schoolchild progresses through the stage of potential concepts. As the child engages in verbal interaction, she develops the higher thinking abilities of awareness, abstraction and control (Dixon-Krauss, 1996: 13).

A child's understanding of an abstract concept grows and develops through the mediation of another; for example, a parent or teacher. Thus the concept steadily

expands and becomes part of a system of concepts. The NCS espouses a “learner-centred and activity-based approach to education” (DoE, 2003a: 2) which, unlike the traditional transmission teaching, does allow and aim for the co-construction of knowledge.

Learning is about using tools to gain access to higher mental functions. Vygotsky regards language as the ‘tool of tools’. “In concept formation, that sign is the *word*, which at first plays the role of means in forming a concept and later becomes its symbol” (Vygotsky, 1962: 56). Language is a psychological tool and functions as a mediator of interpersonal communication and interaction and the mental activities of internal speech. As Halliday asserts, “language is the essential condition of knowing, the process by which experience becomes knowledge” (cited in Wells, 1999: 51).

If children learn socially, through the mediation of cultural tools, then the interaction and exchanges within the environment are critical to the potential learning. One of Vygotsky’s most popular theories in Western education is the Zone of Proximal Development (ZPD). The zone is “the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined by problem solving under adult guidance or in collaboration with more capable peers” (Vygotsky, 1992: 26). Vygotsky argues that “the only ‘good learning’ is that which is in advance of development” (cited in Wells, 1999: 25).

Vygotsky’s theories of co-constructed learning through using words and concepts and the ZPD seem to align with the proposed roles of teachers and students in the NCS.

They are consistent with the learner-centred focus of the communicative approach in the NCS and the notions of group work. However, this does not mean the teacher can take a step back. On the contrary, in order to create an environment where students can co-construct their own knowledge, teachers need to be even more prepared in terms of their own subject knowledge, designing tasks and guiding students to reach the desired objective (Nykiel-Herbert, 2004: 252). The most important issues in achieving the NCS's aims are how the pedagogies are applied and how teachers guide learning.

2.7 Classroom Discourse

The discourse of the classroom is not simply about what is said. Like all discourses, it is far more complex and includes “ways of behaving, interacting, valuing, thinking, believing, speaking, and often reading and writing...” (Gee: 1990: xix). “Discourse is a means, not an end in itself, and verbal information is valued not for the correctness of the way in which it is formulated but for its use as a means towards the achievement of some larger purpose” (Wells, 1999: 231). Classroom talk has been extensively analysed and defined (Allwright and Bailey, 1991; Cazden, 1988; Chick, 2001; Edwards and Furlong, 1978; Edwards and Westgate, 1994; Hardman, 2000; Hicks, 2003; Jones, 1988; Kapp, 2004; Smith and Higgins, 2006 and Wells, 1999) and needs to be understood as a tool and a mediator for learning. Its structures and components form an important analytical tool for my analyses.

There is an abundance of talk in classrooms and it is essential to understand that talk. Jones (1988) writes in his astutely titled book, *Lipservice*, of the irony that despite the overwhelming number of teachers claiming that students learn through talking, pupils

still spoke no more and teachers no less in classrooms. “In the average classroom, someone is talking for two-thirds of the time, two-thirds of the talk is teacher-talk, and two-thirds of the teacher-talk is direct influence” (ibid: 54). The teacher is responsible for controlling the talk, but this talk is not solely about learning. Cazden sees language as having three functions in the classroom: cognitively talking about the work; defining and upholding the power relations; and allowing participants to express their personalities (1988: 3). Generally, all talk combines two or more of these features. Teacher awareness of all the functions of talk is vital.

There is little dispute among researchers and analysts of classroom discourse of the ubiquity of the Initiation-Response-Evaluation/Follow-up (IRE/F) sequence. This IRE/F or the ‘triadic dialogue’ (Lemke, cited in Wells, 1999: 167) consists of an initiation, usually a question posed by the teacher, a response by a student endeavouring to answer the question and the follow-up move, where the teacher reacts to the student’s response. In the initiation phase, teachers’ questions can take on a variety of forms, but the standard with the IRE/F technique is closed questions. These questions are “so-called *known-information* questions...where the teacher is seeking the ‘right answer’” (Cazden, 2001: 16). In the response phase, these “closed questions, elicit short, factual responses of low-level cognitive demand” (Smith and Higgins, 2006: 486). Edwards and Westgate (1994) and Wells (1999) illustrate how for the most part, closed questions curtail students’ utterances as they try to infer the answers required of them.

Conversely, open questions can act to “probe pupils’ understanding, cause them to reflect on and refine their work, and extend their ideas” (Department for Education

and Employment (UK), cited in Smith and Higgins, 2006: 485). Unlike closed questions, open questions do not have one 'correct' answer. Therefore, when responding, students are urged to think, speculate and reflect on the range of possibilities.

The third move of the sequence, follow-up, offers a variety of options for the teacher. The first is evaluate. This could be an acceptance or a rejection of the student's response. Wells (1999) suggests how this could lead to the students always looking for the right answer in order to be affirmed. Teachers can also reformulate, confirm, repeat or summarise a student's answer in a clarified or more accurate form. Teachers could also choose to correct and provide an alternative answer, implying (subtly or overtly) that the student's response was incorrect.

Edwards and Mercer (cited in Wells, 1999: 248) argue for the follow-up move to be made "in the interest of jointly constructing... 'common knowledge'". Sometimes, by a teacher requesting the student to clarify, exemplify, expand or explain, the student is in effect, called on to perform the follow-up move. This could have the same result as a teacher-led exchange, except that here "it is the student, rather than the teacher, who does most of the work involved in producing the acceptable information" (ibid: 249). These choices of follow-ups usually encourage a more critical examination and evaluation of the questions and issues at hand. Smith and Higgins (2006) make a strong case that it is, in fact, the feedback, not the questions, that opens or restricts classroom interaction.

Much rarer than teachers' questions are students' questions. Although this is the norm, on consideration this is ironic as students are the ones who are meant to be grappling with new information and sorting it out, a process one assumes would require a great deal of questioning. As Dillon (cited in Edward and Westgate, 1994: 144) states, "when students ask, learning follows." Why then are student questions so uncommon? What are the risks involved? Hardman (2000) implies that schools teach students not to ask questions. For a student to ask a question, s/he must first interrupt the teacher-controlled discourse, which could be awkward and difficult. A common opening to a student's question is some kind of excuse or apology, such as "this may sound stupid, but" or "I know this sounds silly, but". Hardman explains how students do not want to appear weak compared to others in the class, so "the student must ask a question that very few classmates know the answer to" (ibid: 19). Once the student has the floor, there is still the very real risk that "[p]eers may ridicule the learner's lack of knowledge; or worse still, the teacher may confirm this by dismissing the learner's question as irrelevant or 'stupid'" (ibid: 19). It takes more than merely wanting to know an answer to ask a question; it requires real courage, necessitating that one "puts oneself in question" (ibid: 20). Clark and Linder (2006) concur that many students are embarrassed and add that primary schools condition students to listen rather than ask and participate.

For many teachers, their talk in the class is automatic and they are not aware of how much they are saying or the way they control lessons. A thorough analysis of the IRE/F sequence can reveal much about how and why learning is or is not happening.

2.8 Code switching

Code switching is a controversial feature of South African classroom discourse.

Whether or not teachers and students are aware of it, and whether or not it is used intentionally, there is generally more than one language at play in classrooms. On one hand codeswitching is seen as a “lowering of standards” and on the other a “resource” (Clark and Linder, 2006: 104). In a study done by Setati et al., (2002) teachers initially felt students’ home languages should not be used in the class at the expense of English. Beliefs like these are often tied to negative views about teachers’ own home languages (Cleghorn, cited in Clark and Linder, 2006). But based on Setati et al.’s study and with further development work, teachers have seen a value in code switching and increased their use of it. An interesting aspect of code switching is that it not only presents opportunities to understand concepts, but also offers an array of affective and social functions.

Adendorff’s (1996) research asserts that code switching is often a subconscious act on behalf of the teacher. He observes code switching to operate as a “contextualization cue” which allows teachers to express a shared knowledge and understanding with their students (ibid: 390). It thus also creates a “teacher-student unity” which enables the teacher “to clarify information and to encourage, provoke, and involve” students (ibid: 394). He noted that by putting in a few words and phrases in students’ home language the teacher confirmed that the students were following the lesson. The code switching also allowed for a lighter, informal tone, which was often accompanied by laughter (ibid: 394-396). These social functions of code switching correlate with Cazden’s third function of classroom talk, “[t]he expression of the speaker’s identity and attitudes” (1988: 3).

In the classes I observed, where the teacher and the majority (if not all) the students shared the same home language, there was a focus on whether the teachers used code switching, to what effect and their views on its function.

2.9 Chorusing

Much has been written documenting the fact that teachers control and dominate the talk in classrooms. Chick claims that this is “institution-specific rather than [a] culturally-specific discourse” and argues this is because of the “asymmetrical distribution of knowledge and power between teachers and students” in schools all over the world (2001: 232). A distinctive characteristic of African schools, however, is that of the chorus response, a response set up by the teacher asking yes/no questions or by a rising tone at the end of a question or statement. There are a number of reasons why this feature is so widespread and a number of functions it serves.

Chick (2001) identifies the chorusing as “safe-talk”, a safety function for both the teacher and the students in the class. The flow of chorusing is controlled by the teacher and usually there is not much interruption to this pattern. Thus, teachers do not have to worry about looking inept if students raise difficult questions, as there is rarely a chance for students to initiate ideas. Students can fall safely into the pattern, since chorus responses generally call for information that is already known. Because of this and because chorusing is limited to very brief, often one- or two-word responses – sometimes merely repeating what the teacher has said, or reading off the board – there is very little risk that the students’ response will be incorrect. Thus, students are not concerned with embarrassing themselves in public by venturing an

incorrect answer or being unable to answer at all. Both teachers and students can “hide their poor command of English...and maintain [the] façade of effective learning taking place” (ibid: 238).

Williams describes the chorus response as a reaction to lack of resources. Because the teacher is sometimes the only person in the room with a book, s/he will teach vocabulary and pronunciation through repetitive questions posed to the whole class. Although this “ritualized behavioural routine” carries no overt comprehension of language, it does have the positive role of giving students in crowded classrooms the chance to “say [...] things” in English (2006: 40).

Chorus is also seen as reflecting broader social norms that adults and children would accept. It marks the asymmetry in the relationship between the teacher and the students, imitating the relationship between adults and children generally in the broader community where adults will instruct and children will accept the directive (Chick, 2001: 233). Williams raises the examples of settings out of school where such chorus occurs in Malawi. Children will be accustomed to political, religious and cultural meetings where a leader directs the proceedings and the gathering responds in chorus (2006: 42). This would be a similar case in some South African social settings.

2.10 Conclusion

The design and theories (communicative language and text-based approaches and the targeting of CALP) that form the structure of the NCS promote empowered, critically engaged active students. Classrooms, however, are not theoretical spaces and there

are, a variety of social, cultural and historical practices and power relations that come into play in daily teaching and learning. It is the intention of this study to analyse the details of what happens in the classroom in order to determine how the NCS is being implemented.

University Of Cape Town

Chapter Three: Research Design and Methodology

3.1 Introduction

The NCS regards language as socially situated. This corresponds with my theoretical understanding of teaching and learning English. Thus, my research will draw on several linguistic theorists and empirical researchers whose theories are consistent with this approach. I follow an interpretive qualitative approach (Davis, 1995 and Erickson, 1986) as this approach is well suited to the study of teaching and learning languages. It acknowledges the influences on language in the classroom and understands language takes place in a social context.

My research question is:

How do teachers interpret and implement the curriculum in the Further Education and Training English as a First Additional Language classroom?

My sub-questions are:

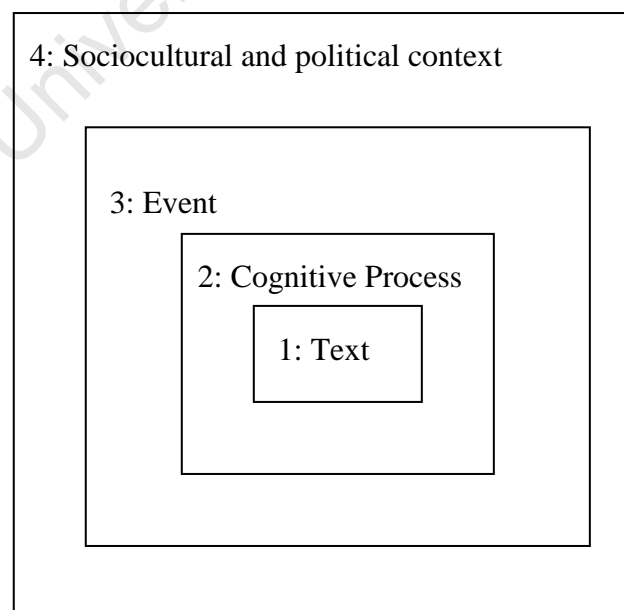
- What are the theories and aims behind the two prescribed theoretical approaches (the communicative language approach and the text-based approach) as set out by the National Curriculum Statement of English First Additional Language?
- How do teachers understand, interpret and use these two approaches?
- Do teachers assist students to develop the appropriate abstract cognitive academic language that is specific for the discipline?

Part one of this chapter explains my chosen methodological approach. Part two describes my experience of gaining entry to the school, collecting data and analysing the data.

PART ONE

3.2 Conceptual Framework

Numerous theorists and empirical researchers (Chick, 2001; Gee, 1990; Hicks, 2003; Ivanič, 2004; Janks, 1992; Kapp, 2004 and Kress, 1993 amongst others) have shown that language and texts are never neutral. Ivanič (2004) has designed a “multi-layered view of language”, a constructive means to conceptualise my research. The textual, technical aspects of a text cannot be separated from the social framework in which the text was constructed (ibid: 222). These elements are intertwined and cannot stand alone. In order to represent the “embeddedness” and the interdependence of these different layers, Ivanič has designed the following framework (ibid: 223).



The starting point is the text being used. The texts of this project are the transcripts of the lessons I observed, which will be considered within the contexts of the surrounding layers.

The second layer opens up language to take into account the cognitive processes “of the people who are involved in producing and comprehending language” (ibid: 223). Ivanič terms this “linguaging”. The interviews with teachers revealed some of the internal procedures of those involved. The manner in which teachers speak and strategise about teaching English offers details about their cognitive processes. These thought processes can be examined independently. However, to reflect on what the teachers say and think in contrast to the reality of how they actually teach in class will reveal much in terms of the implementation of the NCS.

The third layer focuses on the immediate, social context. The “event” identifies the “observable characteristics of the immediate social context in which language is being used, including the purposes for language use, the social interaction, [and] the particulars of time and place” (ibid). Observation in the classroom and a close analysis of classroom discourse provides insight into this layer. Concerns here include: the relations between teacher and students and between the students themselves; the classroom environment; who controls the talk; what kinds of questions are asked, by whom and what kinds of responses are provided; the use of the communicative approach; the language of language teaching; whether teachers and students use a metalanguage; whether teaching is guided by examination and portfolio requirements; and issues of code-switching.

The final dimension of the framework is the sociocultural and political context, “the multimodal practices, discourses and genres which are supported by the cultural context within which language use is taking place, and the patterns of privileging and relations of power among them” (ibid: 224). The NCS comes from the Department of Education. There is a long history of how the curriculum and the language policies have developed which I have referred to in the previous chapter. There are also the power relations within the school between the management and the teachers. This fourth layer allows the researcher to ascertain the socio-political agenda and the “context of culture” (Halliday, cited in Ivanič, 2004: 224).

3.3 Research Design

As language is socially situated, I have constructed my methodological design accordingly. I have structured my research design in accordance with an interpretive qualitative approach (Davis, 1995 and Erickson, 1986). There has been criticism about the validity of qualitative as opposed to quantitative research (Hammersley, 1993). Nonetheless, there is a great deal of evidence that qualitative approaches, specifically interpretive methods, are crucial to the interpretation of what happens in the classroom (see Davis, 1995; Erickson, 1986; Hammersley, 1993; Hymes, 1994 and Lazaraton, 1995). This approach in particular has been used in research into the teaching and learning of languages.

“[S]ocial is central in fieldwork research” (Erickson, 1986: 127). The language in the classroom is not isolated, but takes place in a context, “a community, or network of persons” (Hymes, 1994: 11-12). In order to be aware of the wider setting and the numerous social and political influences on language in the classroom, researchers

adopt a semiotic approach (Davis, 1995: 432). This semiotic approach focuses on the “local and immediate meanings” and setting (Erickson, 1986: 119). This is referred to as “interpretive” (Davis, 1995 and Erickson, 1986). Interpretive studies “focus on the construction or coconstruction of meaning within a particular social setting” (Davis, 1995: 433).

Davis furthers the idea of an “emic” theory and how this contributes to an interpretive study. An emic perspective takes into account the actor’s experience and view of meanings. This can be done through various techniques including interviews and observations. Erickson (1986) and Davis (1995) call attention to the point that “a research *technique* does not constitute a research *method*” (Erickson, 1986: 120). It is a matter of “substantive focus and intent rather than of procedure in data collection” that makes a study interpretive (ibid). The interpretive concept of *thick description* entails an emic perspective, “which demands description that includes the actors’ interpretations and other social and/or cultural information” (Davis, 1995: 434). Researchers have also maintained that thick description “means taking into account all relevant and theoretically salient micro and macro contextual influences that stand in a systematic relationship to the behaviour or events one is attempting to explain” (Watson-Gegeo, cited in Davis, 1995: 434), thus resulting in research that is “holistic and theoretically based” (ibid). Lazaraton also advocates thick description as a way to counter attacks that interpretive research is not generalisable (1995: 464-465). The research techniques that I propose, those of classroom observation, discourse analysis and interviews, seek to clarify the teachers’ understandings and interpretations of the NCS.

In order to avoid any natural bias, and to promote the credibility of my study, I used a process referred to as ‘triangulation’. The use of numerous sources and techniques endeavour to keep this research from being subjective. Starting with an examination of the NCS FAL allowed me to identify its main objectives and expectations for the FET phase. My main foci were the two prescribed approaches: communicative language teaching and the text-based approach. With this understanding of the NCS I turned to the practical implementation of the document in the classroom. I audio taped the classes supplementing these with detailed field-notes and my reflections on the process and my experiences. I also collected class assessments, portfolio assignments and examination papers for analysis. In order to avoid a limited perspective, I interviewed the teachers to understand their views, theories and experiences. The intention is that these three tiers (examination of the NCS, classroom observation and interviews with teachers) provide ‘thick’ description and the triangulation needed to give this research validity.

3.4 Researching in the Classroom

Hammersley cautions against the power elements involved in research as the researcher “makes the decisions about what is to be studied, how, [and] for what purpose...” (1993: 13). A qualitative researcher will naturally bring an individual perspective and have particular expectations. Qualitative research requires critical self-awareness as well as understanding of the research environment.

As a researcher, as well as an experienced teacher, I harboured many professional assumptions. Most of my twelve year teaching experience has been in Cape Town former Model C schools. I have experience with township and private schools, in

multi-racial and multilingual classrooms. My professional career coincided exactly with the implementation of the new curriculum in 1997 and with its numerous subsequent revisions and versions. Observing the classes at Ntambeni High, I was aware that my own history, my personal questions and concerns relating to my project and teaching experience acted as a point of reference.

The classroom is a complex and multi-layered space, what Edwards and Westgate (1994) refer to as the context of the classroom. Teachers and students over a period of time form an understanding and a particular ethos. The researcher must appreciate this social context: the broader frameworks and circumstances as well as the seemingly less significant nuances. The researcher as a strange presence will also potentially affect the classroom dynamics for both teacher and students.

PART TWO

3.5 Gaining Access

I was very aware as I started conceptualizing this project of the issues that would determine many of my findings. The choice of school, the selection of particular participants, the time of the year and other variables would all affect my study and its outcomes. One of the limitations of my project was the fact that I did research at one school only. As this is a minor Masters dissertation, it does not allow for large scale gathering and generalizing of data. Rather my aim was to provide a snapshot and an in-depth analysis of English teaching in the higher grades at one township school.

Part of Yin's definition of a case study includes "an empirical inquiry that:

- investigates a contemporary phenomenon within its real-life context; and in which
- multiple sources of evidence are used” (1984: 23).

Hammersley adds that the intention of case studies is to “producing an explanation or a theory...” (2009: 2). Despite the small scale of this research, I believe my case study can yield some valuable explanations.

I encountered many unanticipated problems in my inquiry about the feasibility of going into schools to conduct research. The first difficulty was that the Schools Development Unit (SDU) of the University of Cape Town (UCT) was working with a number of schools I was interested in, actively engaged in curriculum mediation and helping teachers by giving them materials and activities, which made these schools unsuitable for the purposes of my study. Most of the schools I contacted who offered English FAL were not keen for me to come. Principals either felt that their staff were already overworked with no time for any extra activities, or that too much research was already being done or had been done in their school and more would be too disruptive. When I contacted Ntambeni High, the principal was happy for me to observe at the school pending permission from the Western Cape Education Department (WCED). So my selection of school seemed to be more determined for me than by me.

Before receiving permission to conduct research, I had a meeting with the Curriculum Advisor for English FAL, to get her perspective on the issues she faced. I also tried some small scale observations in classrooms. I accompanied one of the SDU team on her visit to a school and observed a class and spoke to the teacher. I then went on my

own to another school that the SDU was working with to observe more classes. These classroom visits allowed me to get a sense of the nature of the lessons and to refine my research questions.

The names of the school and the teachers have been changed to protect their privacy. Permission was given to use the data in my research.

On 24 June 2009 I officially met with Mr Snyder, the principal of Ntambeni High. He ascertained the details of my project, my requirements and expectations. He introduced me to Mrs Sithole, the Head of Languages, who had similar questions. I was told by both Mr Snyder and Mrs Sithole that I should only begin my observations a week after the third term had started as many of the students would not have returned from the Eastern Cape until then.

Mrs Sithole expressed an interest in my being able to help and contribute in the classroom. I stipulated that my initial aim was research and observation, and any further involvement would be secondary in order to avoid interference. As the development side of research is crucial to my context, I willingly went back to the school after gathering all my data and completing the analysis. I was asked to teach all Mr Sikwana's Grade 12 students (about 120), as he was dealing with a family crisis in the weeks before the Grade 12 Preliminary examinations and he had not finished teaching *Romeo and Juliet*. In addition to running an afternoon's session with the group (in which I covered general aspects of a Shakespearian drama, the rest of the plot, themes and how to approach the Literature exam), I gave out some notes.

3.6 Researcher's Role at Ntambeni High

From the first day the principal, the teachers and the students were very hospitable. The teacher who was 'assigned' to me copied the English Department's timetables, introduced me to the English teachers and showed me around the campus. I was introduced to the staff at the morning meeting and the teachers introduced me to their students in the different classes. The English Department and most of the rest of the staff were very pleasant and warm. I was given my own key to a locker in the staffroom, where staff were happy to talk to me at break times or leave me to my reading or writing.

The students called me Judy, or Miss Judy and displayed no discomfort at having me in their class. Several chatted to me and appeared happy to engage with me and ask me questions. They quickly adapted to my presence in the class.

The teachers seemed to take longer to adapt. Initially they turned to me often in lessons and kept asking me questions about their pronunciation, spelling and explanations of the work they were doing (Field-notes, July 2009). Desiring to create as little interference as possible, I was hesitant to disturb the class and responded only briefly. Although the teachers directed fewer questions as the weeks went on, they continued to refer to me for the duration of the time I was there.

There were some occasions where I became more involved. The first was one lesson where Mr Sikwana never came to class. After the students had read a section of the play, on their own initiative they asked if I would teach the scenes that they had read. I was happy to oblige and thoroughly enjoyed teaching *Romeo and Juliet* for the

remainder of the lesson. The second occasion was when Mr Sikwana rushed out to answer his cell phone while a student was doing an oral. He motioned for me to continue with the oral and to give the student a mark. Several times Mr Sikwana asked me to help him to check homework and sign students' books. In a process writing class with one of her Grade 12 classes doing peer editing, Mrs Matsolo asked me to help her look at the students' writing and give some feedback.

From my experience as a teacher, the relationship between a teacher and his/her students is personal and complex. Such a relationship is not necessarily an agreeable rapport, but the dynamics are entrenched and expected norms and 'rules' are accepted and understood. In my experience, any 'stranger' does affect the dynamics between the teacher and students, the way things are said and the conduct in the classroom. In the interviews, however, the teachers claimed my presence did not affect their teaching or the students' behaviour and performances. In some ways, my minimal participation helped make me a more accepted part of the classroom. To whatever extent my presence did or did not alter the natural lessons, I was able to gain insight into the slice of life that is the FAL classroom in this particular school.

3.7 Data Collection

My focus was on the FET phase (grades 10, 11 and 12) of the curriculum. Because of the brevity of my time at the school, the timetable and the teachers in the department, I ended up observing three teachers. Mr Notshizela taught three Grade 10 English classes, Mrs Matsolo taught three Grade 11 and two Grade 12 classes and Mr Sikwana taught five Grade 12 groups. Because of my brief time, regular changes to the timetable and absent teachers, I decided not to follow specific classes, but rather

observe any available class. Some I grew to know better than others, recognizing some names and personalities.

I audio taped nearly all the classes I attended, pleasantly surprised that teachers did not mind, (although there were very often loud, distracting noises outside that interfered with the audio recordings). When the students spoke in class, especially in English, they spoke extremely quietly. Consequently, I took extensive notes. My main intentions were to note what the students were saying, to record which of the students were speaking and to determine if the same students were volunteering all the answers. I took note of how time was spent in the lessons and attempted to record the students' non-verbal gestures and behaviour. In addition, I made notes of anything that surprised or confused me or required explanation from teachers. At the end of each day, I wrote a reflection to focus my research and observations, expand on my general perceptions of the school context, as well as develop my questions for my interviews and informal discussions with the teachers.

I conducted semi-structured interviews adapted to fit each of the three teachers. In all three interviews, the teachers were happy to talk and share their experiences and opinions. My interviews focused on biographical questions about the teachers – where they had studied and taught previously; questions about the curriculum – how familiar they are with it, how useful it is, what they understand as its focal points, its means of assessment, changes in the curriculum, the prescribed networks; and issues in the classroom relating to the teaching of English – their attitude towards English, the students' attitudes towards English, issues of code-switching and additive bilingualism. In addition to these formal interviews, I chatted to many staff members

about problems they faced at the school, how they feel about and deal with the NCS in their Learning Areas and the culture of the school in general.

My main data collection took place from the 27th July to the 17th August 2009. I was at the school for the majority of four days a week, attending on average four lessons per day. There were times where I spent much of the lesson waiting for the teacher or the students to arrive. I observed two Grade 9 classes, eleven Grade 10 classes, six Grade 11 classes and twenty-five Grade 12 classes. I attended Language, Literature, Writing and Oral classes. Furthermore, I collected all pieces of assessment and hand-outs that were given to the students and made copies of the June examinations.

This project started with the analysis of the teaching of three teachers. However, with the limitations of a minor dissertation and the detailed nature of classroom discourse analysis, I refined the study to two experienced, senior teachers who had different approaches in class: Mrs Matsolo (stricter and more formal) and Mr Sikwana (more relaxed and casual). My data is based predominantly on two lessons chosen because they provided rich and sometimes unusual features. My observation notes, daily reflections and interviews also supplied significant information.

3.8 Data Analysis

My data consisted of my observations and recordings in the classes; re-examination of the NCS; and formal and informal talks with teachers. While collecting the data, I considered my reflections and questions in my field notes. Ivanič's (2004) framework reinforced my triangulated approach to the analysis of my data as I was constantly thinking about how teachers thought and spoke about their teaching; how that did and

did not correspond with what was happening in the class; and what other influences and power relations were at play.

My observations in the classrooms and discourse analyses of the lessons allowed detailed insight into the teaching. The main features I focused on are explained by Cazden (1988), Edwards and Westgate (1994) Hicks (2003) and others.

Central issues for my discourse analyses included:

- (a) who spoke for what percentage of time in the lesson;
- (b) the kinds of questions asked and by whom;
- (c) the responses provided;
- (d) how those responses were followed up or evaluated;
- (e) code switching;
- (f) chorus responses;
- (g) the linguistic choices made (and whether the metalanguage of the subject was used);
- (h) how teachers and students address each other;
- (i) the general social atmosphere and relations between the teachers and students in the classes;
- (j) the types of activities used in the lessons.

These details allowed me to analyse what was happening with the teaching and learning in the classroom. By using the NCS document as a guide and my class observations and analysis of the discourse, I was able to consider the teachers' interpretations of this document. The interviews further developed my perspective to

incorporate the teachers' views on (a) the NCS and (b) what they think they should be and/or are doing with it. In addition to these practical aspects, Ivanič's (2004) framework gave my analyses a broader perspective of how the teaching event fits into other contexts.

University Of Cape Town

Chapter Four: Context

4.1 Introduction

The framework for my analysis of teachers' use and implementation of the NCS is based on Ivanič's (2004) multi-layered perspective of language (as explained in Chapter Three). Although the layers inevitably overlap, this chapter refers mostly to layers three and four.

The third layer is the event in which language happens, the "observable characteristics of the immediate social context, including the purposes for language use, the social interaction [and] particulars of time and place" (ibid: 223). The outer layer is the broad sociocultural and political context within which these teachers, their classes and the school is located. Chick (2001) Hodge (1993) and Kapp (2004) discuss how schools are part of a greater society and how the outside world "profoundly affects the form and content of communication within the classroom" (Hodge, 1993: xi). This outer layer becomes a normalised reality of power relations and views of the world, and people are often not aware of how they are reproducing a system (Fairclough, 1992). I will argue that despite these teachers' talking about and showing an understanding of the NCS, their experience as students in similar township schools during apartheid and the daily challenges they face prevent them from implementing it. These layers inevitably interweave and in order to comprehend the discourse analysis a full understanding of the broader context is necessary.

4.2 The School Environment

In order to describe the social, political and cultural contexts, some general comments about the school environment are necessary. Ntambeni High is in an established township. The school is centrally situated, near public transport routes, on a corner opposite a residential street on one side, a shop and a shebeen on the other. At the main entrance and reception there is an attempt at a garden with some lavender bushes and a fishpond, (although I never saw anyone actually in this cordoned off area). Other than that, there are no trees and the few patches of grass have more sand than grass. There is bleak tarmac separating the buildings, used by the students at break as a place to socialise and for ball games. Each classroom is protected with a metal security gate. On some of the doors and walls of the buildings, there are tags of graffiti and marks of vandalism. A few larger walls have beautifully painted murals decorating them. These are the only bright colours on the campus. Most of the students and about half the staff members use public transport; the rest of the staff has private cars. During the time I was there, there were several bus and taxi strikes, which affected attendance. As my observation period was in the middle of winter, I experienced the school during the worst of the Cape's cold and wet season. Students moved between classes with no cover and got wet walking in between lessons. I was very aware of the elements as the students and I spent a large amount of time moving around and waiting outside class. Some of the lights in the classrooms were not working, so the first few lessons of the day were often very dark. One student tried to switch the lights on, but received an electric shock, as there was not suitable insulation on the switch.

When I first visited Ntambeni High, I was impressed with the air of orderliness. All students were in class with the teachers standing in front and the students ostensibly working. However, as I spoke to teachers and students and spent time inside classes (and outside classes waiting for late teachers to arrive) and in the staffroom, I became aware of a number of problems.

From my experience as a teacher, I had taken for granted that all schools have certain structural, administrative and management systems for the effective daily running of a school. It came as a surprise that some of these were not in place at Ntambeni High. The first was the general lateness and absenteeism of students and teachers. Every day started with a staff meeting in the staffroom, where the principal announced crucial notices, including information about students, any issues from the WCED, changes to the day's structure and so on. Most mornings not all the staff members were present and teachers asked me during the day what had been announced in the meeting. Many of the staff were not at other scheduled compulsory meetings with parents or within the staff body.

On Monday mornings there was an assembly for the whole school, conducted outside on the tarmac. The staff played no official role and some teachers stood around chatting while some stayed in the staffroom. The assembly began with prayers led by a teacher, and the students sang eagerly and passionately in Xhosa with no hymn books or printed words, after which the principal addressed them with some announcements and issues for the week. The majority of the school did not participate in the assembly or hear the announcements as most of the students arrived late or missed the assembly altogether.

In the normal course of the day, the teachers were in class on time, but one of the teachers I spent a lot of time with was consistently late for almost all his classes. He also frequently left his classes during lessons to answer his phone, go to the shops, enter marks in the computer or take documents to the secretary's office (sometimes not returning to class).

The first period seldom started on time as teachers did not leave the staffroom when the bell rang and when they arrived at their classroom, there were very few students there. Bad weather, transport strikes and Mondays and Fridays also affected the lateness. Apparently, because of the lateness, no roll call of the student body was done, either in individual classes or by the general administration of the school. This unchecked lateness and absenteeism resulted in communication breakdowns on many levels among the student body and staff.

Other issues pertaining to the staff and their work environment were substituting for absent staff members, break duty, 'bunking' and homework. If a staff member was not at school for either scheduled (for example attending a training course or conference) or unscheduled reasons, other teachers did not substitute for those classes and students were left unattended, purportedly doing work. Teachers were not expected to do break duty. Most of the students were happy to stand around chatting or playing soccer, but I was very shocked to see students openly smoking behind buildings during break and numerous times the smoking of marijuana was evident. During one class after break, Mrs Matsolo made a big point of closing the windows to get rid of the smell that had wafted into her room during break. Students overtly

bunked classes. Mrs Matsolo's room looked onto the end of the school property and students were often sitting behind her class during lesson times. Sometimes she would shout at them, but mostly they were left unchecked. There was no policy on handing in homework or tasks and no system of punishment if students had not completed assignments. It did seem that on the days when Mr Snyder, the principal, was off campus, there were more students and teachers out of class and the campus had a more relaxed, noisy feeling in general.

The staff members I spoke to formally and informally did not feel autonomous or even that they had a voice or platform to express things they felt as professionals in the school or about issues pertaining to the curriculum. Firstly, the hierarchy in the Ntambeni High staffroom has a significant divide between the post-level one teachers and the management, with little consultation between them, and the principal and senior staff do not welcome being challenged or corrected. There is little collaboration amongst the staff, either on an academic, interdisciplinary level or on a supportive collegial level.

Secondly, in terms of working with the WCED and the curriculum advisors, teachers said they do contact their curriculum advisors when they have problems, but their concerns are not necessarily heard. Mr Sikwana believes that “[t]hey are trying to assist us, but they also get under pressure from the National office and they tend to take that pressure and transfer it to us. We always feel victims of that” (Interview A, 7 August, 2009). Mrs Matsolo feels that, “[w]e have good interaction and support but we find in some cases for them to be the ‘kind of inspector mode’. Sometimes

when they are here, they will forget they were friendly the previous visits” (Interview B, 23 September, 2009).

In an interview with the Curriculum Advisor, she raised some interesting issues from her side, one being a lack of contact between the teachers and the academics and department officials who design the NCS. As a result, it is *“theory driven and policy driven, rather than looking at how this is actually unfolding”* (Interview C, 26 March, 2009). She acknowledged that *“we haven’t yet embraced the methodologies of OBE”* and that *“it’s been very task driven, this curriculum.”* She was also very aware of the problems with teacher knowledge and professional development, lack of resources and many other difficulties. She indicated that much was being done with materials, and workshops being presented to the teachers, but in the context of the classroom, it did not seem these are effectual. There were ideas she focused on that seemed quite removed from the realities the teachers were experiencing. She repeatedly spoke about the need for teachers to reflect on their practices. *“[If] it hasn’t been very effective, go renegotiate your learning. Go back, remediate, re-teach using a different methodology, until they can actually grasp what you’re trying to get them to learn.”* This conflicted emphatically with teachers’ concerns of lack of time to get through all the material.

Ntambeni High is one of the National Strategy for Learner Attainment (NSLA) schools, because of the very weak results they attained at the end of 2008. Although English was not a failing Learning Area, the whole school receives extra support from the WCED at a Grade 12 level including June and Preliminary examination papers and memoranda.

4.3 The Classroom Environment

Ivanič's third layer looks at the "observable characteristics of the immediate social context" (2004: 223) – the classroom. Although every teacher brings a personal approach and attitude, there were some common practices and difficulties in all the classes I observed. With three exceptions (the principal being one of them), all staff members at Ntambeni High are Xhosa speakers as is the entire student body. The school offers only English as a First Additional Language, which is compulsory. The NCS promotes the communicative approach, which aims at students having many opportunities to use language in a natural, informal way. Chick (2001) questions if this approach, which has origins in Europe, is appropriate in a South African township context given the history of the learners and teachers in such schools. There appear to be two main difficulties to the implementation of this model.

The first difficulty is the overwhelming number of tasks students are expected to complete. Mrs Matsolo and Mr Sikwana critiqued the NCS as being overly task-based, speaking about time being a luxury they do not have. Because they are constantly teaching to assess and ensuring students are handing in the tasks, they cannot spend class time having free, informal discussions. Mrs Matsolo recognises that, "*Kids need to debate more, need to discuss more. Kids need to do all the talking... You find that you teach for assessment. We have to respect the task. Now if you look at the time limit. The time is not enough. When they did the curriculum, they didn't look at all these factors*" (Interview B). Mr Sikwana felt, "*You just don't have time...in the higher grades. [I]n Grade 12 there is pressure*" (Interview A). Added to the number of tasks, Mrs Matsolo also commented on the high academic level of the NCS of FAL. She believes that standards are important, but added the

FAL and Home Languages curricula were far too similar, which means the FAL students do not get the support they need in developing CALP.

The second central issue in the Grade 11 and 12 classes at Ntambeni High is the proportionately large numbers of students who come from the Eastern Cape. This is not a phenomenon faced solely by Ntambeni High. As many as 12 000 students travel long distances, specifically from the Eastern Cape to the Western Cape (Mtyala and Warner, 2010), to attend what they perceive as better schools that will provide better opportunities (Taylor and Vinjevold, 1999). These students only come to Ntambeni High towards the end of their high school careers; their level of schooling, and specifically their competence in English, is far below the students who have studied in the Western Cape. Setati, et al. (2002: 73) and Cleghorn and Rollnick (2002: 349-350) distinguish between English as a foreign language and English as an additional language. Because the students from the Eastern Cape are mostly from rural schools, they have only been exposed to English in a school context, unlike the urban Western Cape students who have had a much greater access to English through the various media and therefore have had opportunities to become familiar with the language away from school (ibid). The teachers also commented how Eastern Cape students have different expectations and a much lower level of engagement with their work.

Both teachers also told me how vast numbers of these students are pushed through into Grade 11 and Grade 12 when they have not actually achieved the marks for this promotion. This seems to be a combination of the WCED having a significant say in who is promoted, as well as the system within the school where the grade head does not support an individual teacher's evaluation for students to be kept back. Marks are

‘found’ so that students can go to the next grade. The WCED expects teachers to have intervention procedures in place to help these struggling students, but this becomes impossible in the face of managing already big classes and trying to accomplish the expected workload. When asked how he feels about this, Mr Sikwana replied, “*Who are we to fight the system?*” (Interview A). So in the Grade 11 classes about 40% of the students and in the Grade 12 classes closer to half the students have “little to no English” according to the teachers interviewed. This has a huge impact on the teaching methods and the students’ participation in class.

The policy is that only English must be spoken in the English class. The teachers have different ideas about this. Mrs Matsolo claims to speak no Xhosa (although she does occasionally) and does not allow her students to use it. Mr Sikwana is far more relaxed about the policy. He allows his students to ask and answer in Xhosa and he code switches frequently. This aspect of languages in the lessons will be elaborated in the Discussion chapter.

In addition to the languages spoken in class, an aspect of huge importance concerning class participation in the classroom is the affective dimension. The rapport between teachers and their students has a great impact on the teaching and learning that happens. For Vygotsky, the Russian word “*obucheniye*” carried a reciprocal meaning between learning and teaching (Levykh, 2008). Emotions play a significant part in both learning and teaching. If learning is social first before it can be internalised, it is important that there is an atmosphere of sharing and trust. “Teachers must show their students that the reason they teach is not simply because they have valuable information to share with their students, but, more important, because they care about

their students' present and future well-being and overall development" (ibid: 91-92).

This increase in the affective component stimulates the intellectual and emotional growth of the child towards its highest level (ibid).

The lessons observed show that Mrs Matsolo had a sense of *obucheniye*, a lovely rapport with all her classes, generally starting her lessons with real interest for her students' well-being. Most of her classes began with laughter and chatting. She showed respect and care for them as people resulting in students respecting her and enjoying her classes. She also approached each lesson well prepared and with the relevant material. Mr Sikwana was more relaxed with his classes and happy to chat and joke with them. His attitude was less formal and his students enjoyed this. I noticed several students going to both teachers with personal problems at break times or between classes, and receiving concerned and sensitive treatment. Even though the participation levels in the classes were minimal, the students who were more confident showed more willingness to try in Mrs Matsolo and Mr Sikwana's classes. The mood was encouraging and supportive and the students recognised and appreciated dedicated teachers.

The NCS encourages critical analysis and natural opportunities for communication. However, the sociocultural context seemed to hinder teachers from implementing it. Mr Sikwana spoke of the culture in an African classroom. "*Once you are in class, you must be quiet.... If an elderly person is talking you must be quiet*" (Interview A). There was an automatic respect for teachers and authority figures. Mrs Matsolo's and Mr Sikwana's classes were impressively well-behaved. The students took very little time to settle down. The teachers hardly ever had to get the students' attention or ask

for silence, especially in Mrs Matsolo's classes. The students' generally seemed focused on the task at hand; they were seldom chatting to each other or busy with other work (or play). However, there was never full participation from the class and it was easy to be passive in the lessons. So, even though there was no misbehaviour, this did not indicate every student was actively engaged in the task and learning. I also found it remarkable that no one moved when the bell rang at the end of lessons. The students generally remained seated until the teachers finished the lesson and dismissed them.

In almost all of Mr Sikwana's lessons I observed he arrived late or left during class. I was pleasantly surprised to find the students continued working without him there. One lesson where he was very late, the students (girls) assigned reading parts, and read very diligently through a section of *Romeo and Juliet*. In another lesson, the students (again the girls) took the initiative and went to the board to write down the answers they had prepared for homework. (These girls fitted easily into their interpretation of 'teacher' – reprimanding the boys and instructing the rest of the class.) In both these instances, they turned to me and eagerly asked for and accepted my input. All the talking amongst the students was conducted in Xhosa, but they communicated with me in English.

Chapter Five: Analysis and Discussion

5.1 Introduction

This section will begin with an introduction to the two teachers and an overview of their lessons. The next two sections will focus on the divergences and interconnections of Ivanič's four embedded layers of language usage in the classroom. In the first section of this chapter I will concentrate on the communicative approach and the second on the text-based approach. The classroom discourse at the levels of the teachers' cognitive production of language within the immediate social environment will be explored. The texts on which I will base my discussion are two transcripts of particular lessons. I will use these specifically, but also refer generally to my observations in these teachers' classes over four weeks.

5.2 The Teachers and their Lessons

Mrs Matsolo is a born and bred Capetonian. She completed her studies (BA, HDE) at UWC from 1993 to 1996. (As 1996 was the introduction of OBE system, the Education Department was training teachers with these new methods and ideologies in mind.) Mrs Matsolo worked for a private corporation for a year after graduating, and has been at Ntambeni High since 1998 teaching English and Life Orientation.

She has seen many changes in the past eleven years. Her main impression is that the NCS has set the FAL curriculum at a high level (some tasks are the same as the Home Language curriculum), that it is too task orientated and does not contain necessary skills. These aspects mean that students are disadvantaged as they are not given the

basic foundations of language. She believes the task-centred portfolios² mean that one teaches for assessment and as a result, time is always a concern and students are robbed of the basics of language (parts of speech, figures of speech, comprehension and summary skills and practice, and so on). Mrs Matsolo is aware of the communicative language and the text-based approach. However, she feels teachers are given the curriculum without the strategies for the required learning and teaching to take place and are not supported in the realities of day-to-day school life. Mrs Matsolo is a dedicated, passionate teacher who cares deeply for the well-being of her students. She takes her job very seriously and enjoys being in the classroom with her students.

Mr Sikwana is from the Eastern Cape and came to UWC to do his tertiary studies (BA, HDE) from 1995 – 1998. He never planned to stay in teaching and always wanted to do Law. However, when he initially tried to get accepted into Law his Afrikaans was not strong enough, and he asserted that “*it was a common practice amongst the universities to just push everyone into Education*” (Interview A, Appendix 3). Currently, he is studying Law part-time while teaching at Ntambeni High.

Mr Sikwana has been teaching since 1998, and for most of that time at Ntambeni High. He has only taught English to predominantly Grade 12 classes. He feels that the NCS has many requirements, which he tries to adhere to, but some (for example, daily assessment) are not practical. Having been involved mainly at a Grade 12 level, he finds he is teaching for the examinations as the students want to be prepared. Mr

² One recommendation of the Report of the Task Team for the Review of the Implementation of the National Curriculum Statement (October 2009: 65) was that portfolios be scrapped.

Sikwana experiences problems with the NCS. One of his concerns is how task-oriented it is. This means moving away from transmission teaching and encouraging the students to do the work. However, he does not find this realistic to apply, as his students are not equipped to cope with the levels expected, also because of the lack of time. Mr Sikwana enjoys teaching and being with his students. He has a 'laid-back' approach in class, and often shows a dramatic flair during lessons, which keep his students relaxed and interested in the work.

In the time I was at Ntambeni High, I observed fifteen of Mrs Matsolo's lessons: five of these were Grade 11 literature, three were Grade 12 literature, four were Grade 12 language classes, two were Grade 12 writing lessons and one was a Grade 11 language class. Mrs Matsolo was away for part of the time I was there as she attended a course and took some days off for a family event. I observed nineteen lessons with Mr Sikwana's classes: sixteen of these were Grade 12 literature, two were Grade 12 oral classes and one was a Grade 12 language lesson.

Both teachers spoke about literature taking up the majority of the class time. All these classes (and the particular ones I examined) followed very similar patterns. The teachers spent the majority of the lessons teaching the prescribed poems and plays (*Master Harold and the Boys* with the Grade 11s and *Romeo and Juliet* with the Grade 12s). The students either read sections of the text out loud (or in Mrs Matsolo's Grade 12 class they listened to a recorded reading of *Romeo and Juliet*), and then the teacher explained the section focusing on the plot. It did not appear that the students had a very deep understanding of the themes or characters or the metalanguage to discuss the networks. It seems that for many students the text was too difficult to

grasp alone and a much more mediated process was needed. Perhaps a worksheet or some sort of questions to focus their reading would have been beneficial. Mrs Matsolo did say they were meant to read with a dictionary to help them, but none of the students had done that. There were also no consequences if homework had not been done, so students knew they would not be punished. The literature lessons analysed are very typical of all the classes observed and the observations I make can be generalized to the teaching and learning that took place in the majority of these teachers' lessons. The few language lessons I saw followed similar patterns to the literature classes, with the teachers taking the students through a text or exercises and the students contributing very little.

The students' orals I saw in Mr Sikwana's classes consisted of students going up and presenting their prepared persuasive speeches and handing in their rubrics for assessment. The NCS sets out detailed criteria for oral work. Students are required to "organise their material coherently...referring to a range of sources"; "choose main ideas and relevant and accurate details or examples for support"; "identify and choose appropriate formats, vocabulary and language structures and conventions"; "prepare effective introductions and endings"; and "identify and use a range of persuasive techniques" (DoE, 2003a: 17, 19 and 21). However, most of the orals were very brief (sometimes as fleeting as thirty seconds) and although Mr Sikwana awarded relatively high marks (60% – 80%), students did not always focus on the prescribed topics, were often not using appropriate academic language or achieving the set criteria.

The one lesson where Mrs Matsolo looked at writing followed a different format. She introduced the lesson and explained the criteria (structure, topic sentences, evidence to

back up claims), and then asked students to peer edit each other's drafts. The students swapped essays and dutifully 'checked' their friends' writing, but did not possess the necessary skills to actually comment on the macro aspects of the writing, and were not able to make any comments on issues of answering the question, structure, coherence or even grammar. Most seemed to understand editing as looking for spelling errors, and sometimes they corrected 'errors' that were in fact correct. Even Mrs Matsolo, who had spoken about structuring an argument, ended up correcting only minor spelling and language mistakes on the essays she looked at in class. The students were then expected to make changes based on the peer editing and hand in those final drafts to Mrs Matsolo for assessment.

5.3 The Communicative Approach in the Class

The communicative approach means that when learning a language, a learner should have a great deal of exposure to it and many opportunities to practise or produce the language by communicating for social or practical purposes. Language learning should be a natural, informal process carried over into the classroom where literacy skills of reading/viewing and writing/presenting are learned in a 'natural' way – learners read by doing a great deal of reading and learn to write by doing much writing (DoE, 2003a: 47).

5.3.1 Talking and Code Switching

Mrs Matsolo had definite ideas about the language of teaching and learning in her class. In her formal interview (Interview B, Appendix 4), she put forward her opinions of the NCS; the methods of teaching and how students use and respond to English in the FAL class. When asked about the communicative approach stipulated in the NCS, she described it as:

Interaction. More interactive teaching whereby it is not like traditional approach of teaching of 'talk and chalk'. More interactive, whereby 80% of

the time kids do the talking and 20% of the time the teacher is like a facilitator of the process and guides the process of teaching.

Her view is that interactive teaching is the ideal approach. Mr Sikwana (Interview A) also professed to be “*more on communication language approach*”. He believes students need “[l]anguage for communication so that [they] are able to express [themselves] and be able to understand... sentence structures”. There is an abundance of talk in classrooms and it is essential to understand that talk. Jones (1988) argues that the majority of talk in classrooms is teacher-talk or teacher-influenced. This is evident in the classes I observed at Ntambeni High.

In Mrs Matsolo’s class, only English was allowed. Although she very occasionally used single non-English words, (these contextualisation cues will be discussed later in section 5.3.3), she set the example of English in the class and her students knew these rules and did not try to challenge them. “*The class rules, they have to speak English throughout and they are encouraged to speak [English] outside the classroom. Most of them don’t do that.*” She saw these as not only the rules in her class, but also the rules in the school, despite the fact that some teachers “*still teach in Xhosa*”.

Cleghorn and Rollnick (2002) point out the bad reputation that code switching often has. This is often due to policy makers’ convoluted political agendas without acknowledging individual circumstances and environments. (In her interview, the Curriculum Advisor spoke of her scepticism about the merits of code switching.) In addition, teachers have largely been misinformed about the uses and possibilities of code switching in the FAL class (Setati, et al., 2002).

Mrs Matsolo admitted the drawbacks of her English-only policy. When I pointed out that most of the students were very quiet in class, she responded:

[T]hey will keep quiet. If you trace it, has to do with the foundation that child will lose confidence. They have low self-esteem. With kids from Eastern Cape it is worse, it doubles, the whole period of change, it takes forever for them to fit into the system. Local kids as well, take their own pace. Very frustrating.

(Interview B)

Because the students from the Eastern Cape have English more as a foreign language than as an additional language (Cleghorn and Rollnick, 2002 and Setati, et al., 2002), this makes it very difficult for them to follow the content of the lesson, let alone participate in discussions. She recognised that it is always the same few students who participate.

She commented repeatedly that the emphasis on tasks takes away time for students to use and speak English in discussions that are more informal.

We need to have more skills and less tasks, kids need to talk more...Sessions where we have informal discussions in the outside world. There is no time for that...Had a discussion about teachers not wearing jeans to school and it was interesting, they were discussing how they felt. Teachers must wear uniform just like students. They were so excited and kids need more of that to bring the class alive, than kids having to listen to me analyse a poem. (Interview B)

She understood her students miss the basics, as the pressures and urgency of assessment seemed to drive the pace and content of all lessons. However, Mrs Matsolo only seemed to appreciate that informal discussions could engage students

and did not see any educational benefits to these. The discourse of her lessons and the predominance of the initiation-response- evaluation/follow-up (IRE/F) structure allowed no space for students to analyse, think or debate ideas. She expected only a shallow level of analysis when studying poems, other literature texts or any content in class because the time taken for Grade 12 to do group work to analyse a poem is a whole week and she does not have that luxury. But her worries about time might be a reason that her students are disadvantaged and missing the foundations as they are not encouraged to think for themselves and work through things. Chick shows how the type of pattern of speech that dominates teachers like Mrs Matsolo's teaching actually inhibits "creativity, initiative and assertiveness" and does not advance decontextualised, critical thinking (2001: 227). A lengthy group work exercise is not essential. In order to help students learn, the mediation of giving questions, some vocabulary (and metalanguage for literature) or some points for consideration could help them express themselves, to think and talk using the cognitive language required for the FET level.

Mr Sikwana does not adhere to the English-only rule and has different views on code switching. In his classes, students are free to speak in Xhosa. I felt the students spoke very little and was concerned that it was my presence that was making the students anxious and shy. Mr Sikwana, however, saw his students as participative. *"I am used to having them talking and that I can not complete a lesson without allowing them to say something and they are even more involved when they see somebody like you."*

Mr Sikwana's ideas about code switching were confusing and at odds with his practice.

I have to code switch many times...At times I use more heavy words and look at their faces that they are completely lost because I have been with them, I know when they are listening attentively and they are grasping at what I am saying, but I can see when they are lost. That is when I step in and move to their own language and all of sudden you can see that spark. (Interview A)

His code switching seemed to invite his students to speak out and at length, but in the lessons that I observed Mr Sikwana did not apply code switching the way he claimed.

Interestingly, contradicting what he said, he used Xhosa in informal and non-academic contexts in the lesson (Extracts 1, 2 and 3). Adendorff describes how code switching is a “contextualization cue” which shows a collective knowledge and understanding of the social and power relations between the people involved (1996: 390). When Xhosa is spoken by Mr Sikwana and his Grade 12s, the tone is consistently light-hearted, often including slang, laughing and diversions to the lesson. For example, as the students are settling down, his introductory remarks and the assignment of reading parts in the play are all in Xhosa.

Extract # 1 (Lesson 1)

1. T: Oh, layti man ileyithi le nto yakho kwedini maan. (*Boy you are submitting your work late*)
2. St: Jonga (*Look*)
3. T: It's more than late
4. St: Jonga Meneer ndandiyifakile, mamela... (*Look Sir I submitted this, listen....*)
5. T: Don't say 'jonga'. Akhonto ndiza kuyijonga (*I am not going to look at it*)
6. Sts: Talking and laughing
7. T: Masifundeni, ukwenzela ukuba ngoku (*Let's read so that...*)
8. St: Siggibe (*we can finish*)
9. T: Sibethele okokuba sigqibe ngoku, sahlukane nalo mcimbi. Niyaqonda ?(*Let's wrap up now, so that we can get rid of this. Do you understand?*)
10. Sts:yes
11. T: Page 65, né? Page 65.
12. St :qala ku- 64

13. St : Ewe
 14. T : Okay, uh ngubani uRomeo . Ngubani omnye. (*Who is Romeo? Who else?*)
[assigning parts for students to read]
 15. T: qala ku- page...?
 16. Sts: 64
 17. T: 64. Okay, right, you'll remember, just to remind you of what is happened before this particular part of the scene...Uh...we find that Mercutio is slain by Tybalt, right?
 18. Sts: uuh
 19. T: Under Romeo's arm and all of a sudden there is a fight in which Tybalt himself is slain by Romeo, in revenge for...? Mercutio's death
 20. St: Mercutio's death.
-

The atmosphere as the students come in is jovial, (even though Mr Sikwana is actually reprimanding a student for handing work in late). The student speaks informally and Mr Sikwana responds equally jokingly, deliberately suspending his authority. The code switching has a "social function" as it allows him to show a closeness to his students and "to encourage, provoke and involve" them in the lesson (Adendorff, 1996: 394). He also appears to relate to them as he implies he too wants to finish the work quickly (turn 9). From turn 17 when the academic text begins, he goes directly into English and the class follows accordingly.

There is more code switching when Mr Sikwana looks for someone to read the part of the 'citizen' in the play.

Extract #2 (Lesson 1)

25. T: Where is citizen? Uh, Loyiso, go be Citizen..go...
26. Sts: Laugh...
27. T: Loyiso khawube yicitizen yintoni kodwa (*Oh Loyiso can't you just once be a citizen*) funda...funda, Citizen... (*Read, read, Citizen*)
28. St: Kutheni undibuza titshala (*Why are asking me, Sir ?*) (grumbling and reluctant to read)
29. T: Khulula obo buso okanye uphume phandle . Awucengwa ngaloo nto. (*Take off that look from your face or go outside. You are not begged for that.*)
30. T: Ngubani oza kufunda? (*Who is going to read?*)

31. St: I'm shy
32. T: Funda Sihle. Bayeke aba badlayo. Bacinga kusentsangwini apha (*Read Sihle. Leave those who are playing. They think this is a place to play.*) [Literal meaning is: They think this is a dagga place]
-

Mr Sikwana breaks into Xhosa to persuade Loyiso to read a part. Again he talks on the 'students' level' using a humorous, exasperated tone and slang. The relationship between him and Loyiso seems to be a standing joke in the class and for a second time he establishes the relations in the class and creates a "shared setting" (ibid: 390).

As will be discussed in more detail later in the analysis of the IRE/F, the students do not ask questions, volunteer insight or break their teacher's flow of words to offer any information in connection with the play. The few times students do interrupt has nothing to do with the lesson. These interruptions are done consistently in Xhosa and seem to act as a diversion. They joke with Mr Sikwana and speak informally with him and his responses to these disruptions are equally jocular (including his exaggerated expression of frustration and annoyance in turn 72, Extract 3).

Extract #3 (Lesson 1)

66. T: Instead of crying for slain Mercutio, he's only con-, she's only concerned about her cousin, Tybalt, like 'Oh, my brother's child! Oh Prince! Oh husband the blood is spilled of my dear kinsmen.'
67. St: Uxolo Titshala uXolisa uyandiphazamisa lo. (*Excuse me Sir Xolisa is disturbing me*)
68. T: Andiva?(*Pardon?*)
69. St: Uyandidika. Ngokusoloko ehleka into engapheliyo (*He is boring me by his endless laughing*)
70. T: Makasi, sukhlupha omnye umntwana. (*Makasi, stop bothering the other child*)
71. Sts:laughing
72. T: We pray for kingdom come!
73. St: Ayondawo yokubhimba le. (*This is not a place to be high*)[*High here means to be in the influence of may be dagga or any related thing*]

74. T: Akancumanga nje (*She is full of smiles*) There is a doubt that Makasi even did that.
75. St: laughing
-

Cleghorn and Rollnick (2002) explain how code switching can be effective where the students and their teacher share a home language. This is evident in Mr Sikwana's classes, where speaking Xhosa is always associated with sharing information (as opposed to the teacher imparting information) and complete understanding. It can also have various affective purposes, which play an important role in learning and teaching (Adendorff, 1996). Although Mr Sikwana never uses their home language to explain a word or a concept or to extend a deeper comprehension of the text, his code switching allows for a sharing and relaxed environment as his authoritative role seems to change when he speaks in Xhosa. Nevertheless, the indication that students speak so much more readily in Xhosa could mean that this could be used to explain and to start discussing a difficult text as students are comfortable talking .

5.3.2 Group Work

An outcomes-based approach to learning informs the NCS. OBE espouses “a learner-centred and activity-based approach to education” (DoE, 2003a: 2). Amongst other things, this requires learners to:

- “work effectively with others as members of a team, group...;
- organize and manage themselves and their activities responsibly and effectively...” (ibid).

Group work entails students taking responsibility for their own thinking. Usually with some form of teacher mediation (questions or tasks), students are expected to trust themselves and each other and not look to the teacher to provide the ‘right answer’.

These expectations in the NCS are not realized in the teaching and learning that takes place in the classrooms. Both Mrs Matsolo and Mr Sikwana acknowledge the concept of group work.

Mr Sikwana's experience has not been positive.

One of things that I have noticed, is that to group students to do an activity, it is not working. You can only work with a group of people that you understand. For a class where you have different groupings within the same class and some prefer to group themselves with certain people. And now to mix those groups, doesn't work. Some will be deadwoods within the groups.

(Interview A)

Although his desks are not set out in the traditional format facing the front, he does not capitalise on this layout to get his students to work together. It seems because of the disparities in his students' abilities (the weaker Eastern Cape learners) and the pressures of time in the Grade 12 year, he does not consider group work a worthwhile method. He does claim "*I have to impart a certain knowledge to students, in order to get them going...*" but he only instructs and never gives his students the chance 'to get going'.

In Mrs Matsolo's classes, the desks are positioned in groups and the students sit accordingly facing each other in clusters around the room.

In a way OBE is good, but now I use it most of the time. I like student centred teaching where the teacher doesn't have to do all the talking, the kids would sit in groups and they work in a more student centred approach.

(Interview B)

However, in all the lessons I observed there was no sense of group work and very little sense of class participation. Mrs Matsolo positioned herself centrally in the class, which meant that at all times her back was towards various class members. This had the dual effect of disengaging from the unseen students and discouraging them from participating.

5.3.3 IRE/F: “Typical of the African culture”

The three-part sequence initiation-response-evaluation/follow-up (IRE/F) has become the norm, the “default pattern of classroom discourse – doing what comes naturally, at least to teachers...” (Cazden, 1988: 53). Edwards and Westgate, explaining how the right to talk is controlled by the teacher, offer varieties for the organisation of classroom talk, but conclude it is predominantly the teacher who is able to “direct speakership in any creative way” (McHoul, cited in Edwards and Westgate, 1994: 119). Despite their comments and perceptions of how they conduct their classes interactively, both Mr Sikwana and Mrs Matsolo and their students followed these IRE/F norms unfailingly.

Mrs Matsolo’s class predominantly followed the ubiquitous IRF/F sequence. Out of 252 turns in the transcript (see Appendix 2), she spoke for 124, combined student responses took 59 turns and individual students had 60 turns. (The remaining nine turns were my contributions to the discussion when she asked me to clarify vocabulary.) Mrs Matsolo takes nearly every second turn in the lesson. While her 49.2% of talking does not fit into the typical teacher talk that is “one half to three quarters of the talking done in the classroom” (Allwright and Bailey, 1991: 139), one has to consider the length and nature of the turns. Turns, 29, 40, 46, 48, 56, 60, 62,

207 and 219 are long; and turns 105, 185, 217 and 243 are exceptionally lengthy and follow a more lecture style explanation with extensive reading from the text (see Appendix 2). In fact, most of Mrs Matsolo's turns are substantially longer than the students' turns. The students' responses add up to 47.2%, but were generally under five words in length and mostly only one-word replies. Therefore, Mrs Matsolo's is the dominant voice in the pattern of classroom discourse.

In the transcript of Mr Sikwana's lesson (see Appendix 1), his 74 out of 144 turns amount to 51%; individual student turns account for 13% and 50 collective student turns constitute 34.7%. Even though these percentages show the students taking just less than half the turns, their types of turns differ greatly from Mr Sikwana's. Several of their turns are reading from the play and a number are general laughing. The majority of collective student turns are one word answers (23 of these were 'yes, 'uh-huh' and 'ja'). Out of the nineteen individual turns, nine were in Xhosa. These were substantially longer and showed confidence to speak out, but they were irrelevant to the lesson and sometimes used to disrupt the talk around the play (See Extracts 1, 2 and 3). As with Mrs Matsolo's turns, Mr Sikwana's are longer (44, 54, 60, 64, 76, 78, 92, 94 and 124) (see Appendix 1).

Also significant are the combined students' responses. Many of their responses in class (and on the recordings) were mumbled and inaudible. Mrs Matsolo often had to ask for clarification. This seemed to be partly because the students were required to speak in English (in Mrs Matsolo's class) and lacked confidence to speak out clearly; also, the nature of the classes at Ntambeni High did not engender a culture of participation. However, this is not overly noteworthy, as "teacher volubility and

student taciturnity are features of institution-specific rather than culturally-specific discourse” (Chick, 2001: 232). There was no context of participation, and the teachers’ pace and direction of the “verbal traffic” (Cazden, 2001: 82) did not wait for or mediate any extensive student reactions. The teachers generally wanted a response after each of their turns, but were satisfied with one-word answers, given by several students.

The asymmetrical power between teachers and students create the dominant teacher talk in classrooms all over the world; however, the distinct student “chorusing” appears to be typical of South African classrooms. This “chorus response” has been well documented (Chick, 2001). The sociocultural norms of layer 4 are observable in this common classroom feature where students and teachers have all come from teaching environments where this is the norm. In addition, the feature is “culturally generated” as choral response is also common outside the class (Williams, 2006). In many situations – the school prayers at Monday morning assemblies, religious, political and cultural occasions – the students experience and take part in, this chorusing is a typical social characteristic. While chorus response gives students in large classes the opportunity to speak in English and participate, this unquestioned “ritualized behaviour” can also cover the fact that many students have no grasp of what is happening and are merely giving automated responses (Williams, 2006). This chorusing could also be used by teachers to “save face”. It allows them to avoid situations where they do not know the answer and ensures the lesson progresses as planned (Chick, 2001: 233-234). This type of students’ group response very often serves a social function, which Chick explores in some detail describing how this chorus type of response is very common in a township teaching context. It gives

students a chance to participate without the danger of embarrassing themselves by giving an incorrect answer. Interestingly, at Ntambeni High, it was never the whole class giving the 'group' responses. Most of the time the same dozen or so students were chorusing and the predominantly weaker, less confident students from the Eastern Cape were able to hide behind them, not venturing an answer and knowing they would not be called on to respond. Chick (ibid) describes the chorus responses as "safe-talk", and at Ntambeni High, this appears to be true for those who do respond, those who do not and for the teachers as well.

Significantly, in Mrs Matsolo's lesson, of the 60 turns by individual students, two in particular volunteered ideas. They were confident speaking in English and seemed not only to be following the plot and characters of the play, but also actively engaged in the lesson. They actually steered the conversation to make a point and one even posed the only student question in the entire lesson. These will be discussed in detail further on.

The nature of both Mr Sikwana's and Mrs Matsolo's initiations or 'questions' largely follow the standard IRE/F variety: closed questions. These questions are "so-called *known-information* questions...where the teacher is seeking the 'right answer'"

(Cazden, 2001: 16). As Smith and Higgins (2006), Edwards and Westgate (1994) and Wells (1999) propose, these closed questions result in students' answers being brief and at a low cognitive level, with students generally trying to provide the correct answer required. Mrs Matsolo acknowledges that the NCS expects higher order questions that delve deeper than a surface understanding of texts, but she did not solicit any such insight from her students. In this particular lesson, Mrs Matsolo

asked approximately 67 closed questions. About 25 of those required yes/no responses; 31 were pure factual recall and 11 she in fact answered herself. Mr Sikwana asks 26 known questions covering the plot of the play, of which 23 required 'yes' as a reply. The students appeared very comfortable with this style and slotted very easily into the rhythm.

Chick (2001) classifies two signals that prompt chorusing: the question tag that elicits a yes/no response and a rising accented tone at the end of a sentence. Both these were evident in Mrs Matsolo's and Mr Sikwana's classes. A third feature I observed in the teachers' speech was a tendency to taper off while talking and leave sentences unfinished with an implied question mark. Students instinctively finished the sentences with the 'required' response – usually one word. If the students did not provide a response, the teachers would complete their own sentences i.e. answer their own questions.

Much of the teachers' verbal communication ended with natural rising inflections. Mrs Matsolo often finished off with a "hey?", "kay?", "okay?" or "né?" (This I observed not only in her 'teaching' mode, but also in informal conversation and during our interview.) Mr Sikwana ended most of his sentences with 'right?' 'a-né?' and 'hé?'. It seems both teachers naturally end their sentences as questions tags to elicit routine responses from the students. Chick also claims that the required answer to this type of question is consistently 'yes', which makes it very easy to be passive in the class (2001: 232-233). All Mr Sikwana's tags required 'yes' and the students seemed to sense this, rather than think consciously about the actual content. In Mrs Matsolo's discourse, the required response was not consistently 'yes', but the students

seemed to find it easy to follow whether she needed yes or no. This yes/no chorus response grew as the lesson progressed.

The idea of code switching as contextualising the teaching and learning seems to be an unconscious method employed by teachers (Adendorff, 1996; Cleghorn and Rollnick, 2002). Mrs Matsolo's and Mr Sikwana's question tags, although not pure Xhosa, would definitely be recognised by the students as 'township Xhosa'. Cleghorn and Rollnick maintain that code switching is not necessarily a linguistic tool used to translate; rather it can be used as "contextualisation cues...[to] capture the attention of learners and refocus their attention on specific content" (2002: 358). In turn 76, Mr Sikwana referred to "uBenvolio", in turn 124 he appealed to his students with *Nakukhumbula...* (You will remember...) (see Appendix 1). Mrs Matsolo made use of her 'Xhosa' question tags and *nantsi* (Here it is) (turn 15) to direct the students to the right place in the text (despite her desire to speak only English) (see Appendix 2). These phrases did appear unconsciously to refocus students and ensure they are following lengthy explanations. Adendorff points to the "solidarity" function this codeswitching plays, as the use of these Xhosa words and phrases checks that the students are following and carries an "implicit encouragement" that the work is not too difficult (1996: 395).

It is through language and discussion that thinking happens, but students also need time to think and process ideas. Cazden (2001) comments on the lack of 'wait time' in class discourse. Like many teachers, Mrs Matsolo does not allow much time between her question and the response. She waits for a very short time and either actively pushes the students to respond or answers her own question (for example

turns 19, 23, 29 and 40) (see Appendix 2). Her 'wait time' decreases as the lesson progresses. Mr Sikwana's relentless turns oblige his students to provide the desired response without any chance for reflection, questions or expressions of their own ideas. Studies show that when a teacher waits three seconds or more, "there are pronounced changes in student use of language and logic" (Rowe, cited in Cazden, 2001: 94). Silence does not always mean a lack of understanding. And I would contend, especially in an additional language class, even more 'wait time' is necessary.

The third component in the IRE/F sequence is the Follow-up or Evaluation. The teachers' follow-up moves normally affirm the students' responses by reformulating them, expanding them and often answering with them.

Mrs Matsolo never outwardly rejected any students' response as wrong. There were very few times where the students' responses were 'incorrect' as she was generally looking for a one word answer. In turn 158, the students gave the incorrect response.

Extract #4 (Lesson 2)

157. T: When he's joking about him like this? Do you think Willie's angry?

158.St: **Not at all.**

159. T: If you read the sentence in italics, the one that is bracketed, underneath "Sam: Count Bassie always gets there first." Can you read that sentence? What does Willie do to Sam? **He is, he is uh, angry at Sam for making fun of him.** He is mocking him, he's teasing him, hey?

160. Sts: Yes

She gently ignored their incorrect response, focused them on the text and answered the question for them in her follow-up. The student would not feel rebuked or embarrassed for giving the incorrect answer. Nonetheless, because Mrs Matsolo

ended by providing the answer for them and received their passive chorus 'yes', it cannot be assumed the students were actually following her explanation and realised they were misunderstanding.

Other incorrect answers happened in turns 190 and 194.

Extract #5 (Lesson 2)

189. T: And then "Pause – he waits for with the receiver." Now, now, who is he calling now?
190. Sts: **House**
191. T: **Who is Hally calling?**
192. Sts: The hospital
193. T: The hospital. And who is he going to speak to?
194. Sts: *mumble* **Reception**
195. T: He wants to speak **to his mum**, hey?
-

Mrs Matsolo disregarded their answers, and repeated the question. The second time in turn 192, the students get it right. And in turn 195, she simply answered her own question, in the form of another question.

Mr Sikwana's students only responded incorrectly once (turn 41).

Extract #6 (Lesson 1)

38. T: Okay, for the second time Benvolio has to relay the story. When was it first? Hé? For the second time Benvolio relays the story of what has happened. Remember, the beginning, the, the very first scenes, the very first, uh ...part, he had to relate the story. Who was asking him at that time?
39. St: Um
40. T: The first time after the servants had fought with the Montague, uh Capulet servant and Montague servant? He had to relate that story to...?
41. St: **Lord Capulet**
42. T: Was it Lord Capulet?
43. St: mumble....
44. T: huh? Can't remember? He had to relate the story to **Lord Montague**.

Like Mrs Matsolo, Mr Sikwana gently repeated their answer uncertainly in turn 42 and then ended up answering it himself in turn 44.

As has been mentioned, Chick (2001) queries the efficacy of the communicative approach in a South African township context as it originated in Europe and the USA. The power relations and world views that have been normalised and that are constantly being reproduced are not easily transformed. Studies have shown that in many African cultures, the way young people and even those who have left school relate to adults is to respect the hierarchy. Children are expected to observe and respect and “...children who are inquisitive are often chided for being too clever...” (Cleghorn and Rollnick, 2002: 356). The culture in which these teachers grew up and studied did not encourage student questions. And the students themselves have been taught and are familiar with a more authoritarian teacher-centred approach. Mr Sikwana unashamedly refers to a “*typical African culture*”. And so despite the teachers’ talk of interactive learning, the established patterns of discourse remain.

Mrs Matsolo’s voice and questions dominate the discourse. There are, interestingly, three instances where students steer the talk. The first is turn 65 (Extract 7). This was the one and only question asked by a student in the lesson (and in nearly all the lessons I observed, which is one of the reasons I chose this lesson for analysis). In classrooms in general and at Ntambeni High in particular, students’ questions are much rarer than teachers’ questions.

In turn 65, a student broke Mrs Matsolo's rhythm and showed that he was concentrating and thinking when he asked a question.

Extract #7 (Lesson 2)

65. St: **What is 'mental pollution'?**
66. T: **I was going to ask you that...what is 'mental pollution'?** Remember you read this, hey? You were supposed to, to check that when you were doing your reading. Remember, what, what, what did you say when you are reading, what must you do?
67. Sts: *mumble*
68. T: You write notes, hey? You underline. Then if there's a certain phrase that you don't understand you highlight that. You check, check in the dictionary maybe, something like that?
69. St: Ja
70. T: So, what do you think mental pollution is? [wait] Like a pile of books, then you just say "Poh! Mental pollution." Mental pollution. What, what do you think that means? Rubbish, mental pollution. Pollution comes from the word 'pollutes'. Pollute when you pollutes, when you pollutes, to pollutes... In English, what does the word pollute?
71. St: Making rid of something...
72. T: Hmm?
73. St: To make.. *mumble*
74. T: To make, to make something dirty, hey? To make a place dirty by polluting the classroom or even the school. You're dirtying it, hey? Make dirty. Now mental is with your mind, hey?
75. Sts: Yes
76. T: Now when you're linking, when you're saying books are mental pollution, what is this?
77. St: Useless
78. T: Meaning that these books are...?
79. St: Useless
80. T: Are useless, yes...
-

She does not respond harshly, but the implication was that he should have known the answer and it was up to him to find it out. Mrs Matsolo, however, acknowledged the difficulty of the choice of setworks. *"Most of them were complaining about the language. I feel that some of them just switch off, becomes too much for them. If we do a novel instead of a play, will be a problem because a lot of them don't read"*

(Interview B). She eventually answered the question, but her manner was not encouraging, especially to less confident students.

There were two other occasions where a student controlled the talk. In turn 93 (see Appendix 2), enjoying the lesson, a student instigated a new direction in the discussion. The class and teacher enjoyed his comment, a joke at the expense of one of the characters. He appeared to be thinking and engaging with the text and characters. Mrs Matsolo happily pursued his line of thinking for a while (turns 93-104).

In turn 122 (Extract 8), the same student ignored the direction in which the discussion was heading and unexpectedly initiated a whole new topic when Mrs Matsolo was trying to elicit the meaning of the word 'lame'.

Extract #8 (Lesson 2)

119. T: Not exactly injured... Yes, it's like you've got there's something wrong with your legs, obviously, when you're lame...
120. St: It's not old age pains?
121. T: Aliments when you are, okay, ailments sicknesses...not exactly...
122. St: **She wants to reduce the pace that she was going.**
123. T: What pace? What pace must be reduced?
124. St: Ah, ja, well I probably I can say that bitching on the side *mumble*
125. T: Hm? What's the word?
126. St: Ay...?
127. T: You can say, there's a word that you've mentioned, I didn't get that word...
128. St: Reduce the pace...
129. T: After that you said...?
130. St: Oh after...?
131. Sts: Bitching..
132. St: Oh bitching. Bitching
133. T: Bitching *laughing*
134. Sts: *laughing mumble* it's very good
135. T: Okay, the previous lines...the previous lines we said Hilda was a bitch, hey?
136. Sts: Mm, yes
137. T: Why d'we say that because maybe she's lying about the child?

138. Sts: Ja, yes
 139. T: It's not her child.
 140. St: Ja, he warn her.
 141. T: **So reducing the pace... Oh are you trying to say, maybe he must she mustn't be when we are promiscuous, when we are promiscuous, hey? It means that... When you are promiscuous, you changing partners all the time, 'kay? So that's the word, ne, that you must use, when like you're changing partners. So in other words, Hilda must reduce the pace... She must uh, sort of like stop, in a way, have a break when it comes to that.** Not exactly, not exactly that, not exactly that... But you think Sam is telling the truth that there's something wrong with Hilda's leg? Is there something wrong with Hilda's legs?
 142. Sts: No
-

Again it followed a humorous tack and allowed the student to talk about the possible immoral sexual behaviour of a character. The student seemed to want Mrs Matsolo to elaborate on the character's alleged promiscuity, but was either too embarrassed, or lacked the words to entice his teacher to use the risqué language. Mrs Matsolo allowed him to speak (even use inappropriate slang – taboo? – words), but did not take full advantage and never drew the rest of the class in. As this captured their attention, it could have allowed more students to talk about the characters and what they thought of the character Hilda. Once more, the students and teacher enjoyed the student-lead interlude. Significantly, it was the same student in both these instances.

The only student-initiated turns in Mr Sikwana's class were in Xhosa and not directly related to the literature material. Several have already been referred to (Extracts 1,2 and 3). In addition there were two disruptions about swine flu. At the time of my observation there were scares of an epidemic and as many students and Mr Sikwana were coughing, the class enjoyed joking about it.

Extract #9 (Lesson 1)

[Student been coughing a lot. She leaves the class.]

57. Sts: Swine flu [laughing]. Uneswine flu (*She is suffering from swine flu.*)

Extract #10 (Lesson 1)

96. T: And because he's related to the, now he's got more interest... 'My blood for your rude...' Your stupid... [coughs]

97. Sts: Yo-o! Swine, swine flu! Laughing. Swine flu! H1N1 virus! Val`iimpulo!
(*Cover your nose!*)

98. T: Uyazivala? (*Are you really covering it?*)

The other student-driven outbursts were equally flippant. They included a reluctance to do the classwork, a discussion of a student who walked out the room and an attempt to make Mr Sikwana allow them to do the classwork outside in the sun (see Appendix1).

Edwards and Westgate (1994: 46-47) discuss students' "'testing out' the teacher, or pursuing their own inter-pupil communicative activity in pursuit of opportunities for 'having a laugh'" (ibid:141). The issues of learner co-operation and the social nature of the class (Allwright and Bailey, 1991: 19) illustrate how students carry much power. There is some evidence of this, especially in Mr Sikwana's classes. However, in my observations at Ntambeni High, the students may have ventured near boundaries, but in such a way that they never broke through and destroyed the structure of the class or questioned teachers' authority.

5.3.4 Addressing each other

The issue of names and how teachers and students address each other in class is interesting. As stated on page 55, both Mrs Matsolo and Mr Sikwana have good rapport with their classes. Students and teacher treat each other with respect and geniality. Because of the formality of the lessons, I did find it odd that classes were never greeted at the start or end of lessons and that teachers were hardly referred to by any title. In Mrs Matsolo's lesson, there is only one point where a student refers to her as 'Miss' (turn 200) (see Appendix 2). Mr Sikwana's students call him *titshala* (teacher/sir) four times (turns 28, 67, 105 and 119) and *meneer* (mister) once (turn 4) (see Appendix 1).

Also interesting is how the teachers refer to the class. Because the vast majority of Mrs Matsolo's questions were aimed at the class as a whole, there were seldom individual students named. In fact, there were only two students who were called on to answer. In turn 30, she directed her question at Olwethu and in turns 149 and 215 she turned to Khanyiso (see Appendix 2). These three questions were of a more general knowledge nature, not simply following the plot of the play. Calling on specific people to answer has multiple effects: it ensures there is a response, it elicits the response from a certain person (to get the answer required?) and it cuts others off from volunteering an answer. My deduction is that by calling on these specific students she anticipated the correct answers, (which they indeed supplied). Mr Sikwana only refers to two students by name, Loyiso (turn 27) and Makasi (turn 70) (see Appendix 1). Both times, he is light-heartedly reprimanding them. In my teaching experience, I constantly call on particular students, using their names to get

their attention, draw them in and ask them specific questions to determine if they are following the lesson. For me the use of names is also a way of ensuring that students who are not focused pay attention.

5.3.5 Summary of Communicative Approach

The teachers are teaching not only in the immediate environment of the class, but within a greater context as well. It is interesting to note how these sociocultural and political world views and circumstances affect the teaching and learning in the class. The NCS is not easily implemented because of very real issues of the practical demands of the tasks; the time pressures; the large numbers of students; and the proportion of students who are struggling with the work. In the classes observed, there is also an aspect of African culture which has firmly set the hierarchy of authority. In addition to these, the teachers' own ideas about teaching seem to be unconsciously limited due to their normalized culture of teacher and student roles and their experiences as students. There is often also a contradiction in what they say they do and what actually happens in the class. The students were definitely exposed to English in class. However, there was no real opportunity for them "to practise or produce the language by communicating for social or practical purposes" (DoE, 2003a: 47). Because of the nature and the dominance of the IRE/F sequence, the chorus response and the majority of the students' lack of confidence in English, there was not enough "natural, informal process" (ibid) of language learning.

5.4 Text-based Approach in the Class

A text-based approach explores how texts work. The purpose of a text-based approach is to enable learners to become competent, confident and critical readers, writers, viewers and designers of texts. It involves listening to, reading, viewing and analysing texts to understand how they are produced and what their effects are. Through this critical interaction, learners develop the ability to evaluate texts. The text-based approach also involves producing different kinds of texts for particular purposes and audiences. This approach is informed by an understanding of how texts are constructed (DoE, 2003a: 47).

Teachers are meant to teach and assess the four Learning Outcomes (Listening and Speaking, Reading and Viewing, Writing and Presenting and Language) in an integrated manner (DoE, 2003a: 12). This was not evident in my observations as the teachers and students seemed to perceive the curriculum more in terms of the way the three examinations (Language, Literature and Writing) and portfolios are structured. The majority of lessons I attended were literature lessons. One of my foci was how Mrs Matsolo and Mr Sikwana used the text-based approach. This section pertains chiefly to the transcriptions of the two lessons, but also to other classes I observed.

Mrs Matsolo showed an understanding of the text-based approach in the interview.

Comprehension, more text based approach, in olden days do a short story there would be basic questions, who was the character, where were they living? Basic level low order questions. Curriculum is now asking for low order and high order questions. Child must be able to put that particular text into context to locate the text in the story. (Interview B).

This interpretation does not show an extensive awareness on a theoretical level as to how this approach could be used to facilitate students' deeper appreciation and grasp of language. Mr Sikwana, when asked about the text-based and communicative approaches, replied, "*I am more on communication language approach*" and did not

show any knowledge or understanding of the former as a theoretical method. He valued studying literature as “*fine for those who are going to teach it, for those who are interested*” but expressed nothing about how literature or any other texts can be used to study aspects of language, writing or as an introduction to a deeper analysis of issues facing society.

Mrs Matsolo spoke about the choice of prescribed texts.

Teachers need to be consulted when it comes to the reading lists. They are supposed to consult us as to what the kids want. Give us a list and we just have to choose without any prior consultation, unfair on part of the teachers and students. (Interview B)

She specifically stated that students do not read, so the prescribed texts are always challenging, however, in her lesson she expected them to be prepared. As has been discussed previously, when one student asked a question, she responded that he should have been using the dictionary when reading and implied he should have known the answer. Her ideas and what she says about the difficulty and high standards of the NCS at times seem to be unconsciously in conflict with what she actually does in class where she expects her students to be up to the standard.

Mr Sikwana and most of his students enjoyed the play and were eager to find out what was happening in the text. (One of the highlights of my time at Ntambeni High was on a day when the lesson times had been shortened, unbeknownst to Mr Sikwana, so he was in the middle of teaching *Romeo and Juliet* when the bell rang. One of his Grade 12 students spontaneously called out, “*Is this day so young?*” I really enjoyed this unprompted, accurate, applicable quote from the play, which showed the

student's engagement with the text.) Despite this, in discussions he claimed he “*was not keen on Shakespeare*”, describing Shakespearian language as more like Latin.

The organization of both lessons in question followed a similar format. Mr Sikwana's class was reading *Romeo and Juliet*, with students allocated parts. Once sections were read, Mr Sikwana would clarify and ‘translate’ the text. At the end, he set short contextual class work questions from the text book for the students to complete as well as homework questions. The point of Mrs Matsolo's lesson was to go over the section in the play *Master Harold and the Boys* that the students were meant to have read at home. The students did not read at all in class. She read excerpts and then spoke about them and gave explanations of the text. The discussion in class followed the story line with several explanations of vocabulary. Therefore, the play was seen merely as a plot with little critical analysis and evaluation of it as a multi-layered text. As a result, despite her articulation of the NCS's call for critical evaluation of texts, low order questions were all that was expected of the students. This demonstrates a further contradiction between her espoused beliefs and what she actually does.

5.4.1 BICS and CALP

The NCS stipulates that learning a first additional language must

provide for levels of language proficiency that meet the threshold levels necessary for effective learning across the curriculum, as learners may learn through the medium of their First Additional Language in the South African context. This includes the abstract cognitive academic language skills required for thinking and learning (DoE, 2003a, 11).

Cummins asserts that basic interpersonal communicative skills (BICS) do not necessarily signify language competence at all levels. The demands in the FET phase of the curriculum certainly require a more academic and conceptual understanding

and means of articulation. The “decontextualized” (1996: 56) quality of academic discourse and the structure of texts in schools demand “high levels of cognitive involvement” (ibid: 58). Furthermore, all written work must be completed in English, requiring students to convey their ideas appropriately. Setati, et al. (2002: 80) and Cleghorn and Rollnick (2002: 354) describe a variety of ‘routes’ from informal exploratory talk to the required formal written English. In the Ntambeni High classrooms, the talk about the texts, however, is in English, not in the students’ and teachers’ home language, Xhosa. So students need to be guided and scaffolded from familiar spoken English to academically acceptable written English. A mastery of cognitive academic language proficiency (CALP) is required.

All discussions in class were conducted using basic interpersonal communicative skills. Teachers and students used a conversational style to understand the plots of the plays. Mrs Matsolo and Mr Sikwana seemed satisfied that the students were responding and responding in English, and did not expect them to have an awareness of or a capacity for CALP in a senior English class. There were several opportunities that could have potentially led to encouraging the use and development of the metalanguage of the text. These would have necessitated the teachers’ furthering the students’ mastering of the cognitive academic language skills that the NCS requires.

In turn 30 (see Appendix 2), Mrs Matsolo described the phrase ‘raining cats and dogs’ as an idiom and then asked a student “*What is an idiom in Xhosa?*”. The student answered correctly, the answer was repeated by the teacher and then she tried to get the class to understand the particular phrase. At no point did she ever explain what an idiom is and how it is used or introduce the idea of literal as opposed to figurative

language. She could have elicited some examples of Xhosa idioms to ensure the class understood what an idiom is.

Another opportunity to present some language aspects while studying the play was when a student asked “*What is mental pollution?*” (turn 65, Extract 7). Through a lengthy explanation, through the IRE/F sequence, Mrs Matsolo answered the question, but she never mentioned the term ‘metaphor’ or how these comparative devices enrich language, add imagery, enhance meaning and could be used in the students’ own writing.

In turn 177 (Extract 11), Mrs Matsolo calls the class’s attention to the punctuation mark used. The NCS expects students to “use punctuation correctly, and for different purposes such as to clarify meaning, show grammatical relationships and add emphasis” (DoE, 2003a: 40).

Extract #11 (Lesson 2)

173. T: Good, so he threw the rag to Sam, hey? And then it missed and then it hit Hally. Then obviously, now if you just read, it says “Hally furious” Furious. What does furious mean? [wait] Do you think Hally was smiling when that happened to him?

174. Sts: No

175. T: When you’re furious then...?

176. St: *mumble*

177 T: Angry, hey? Angry! He says: “For Christ’s sake, Willie! What the hell do you think you’re doing!” Now do you see the exclamation mark?

178 Sts: Yes

179 T: What is it showing, exclamation mark? [wait] The emotion of...? Anger

180 Sts: anger...mumble

181 T: Can you see that? So every time you see exclamation mark the emotion of anger there. He’s very angry.

Mrs Matsolo was very caught up in the discussion and in turn 179 she could not wait for her students' response and so answered her own question, not allowing them to think or work out the answer. She could have asked them more guided, theoretical questions about the punctuation mark and its function. The NCS explicitly calls for teachers to explore the significant aspects of texts and how these relate to meaning, characters and themes (DoE, 2003a: 31). The use of punctuation in language in general and in dramas in particular is significant for characterization, tone and atmosphere. However, Mrs Matsolo did not seize this chance to bring up the use and effects of punctuation and how this could relate to characters, atmosphere and the play overall. She limited her explanation to this instance and then from this one example, generalised that the exclamation mark always expresses anger. This is not giving the students tools or CALP to apply ways for using punctuation in this play or in other texts.

In turns 60 to 62 (Extract 12), Mrs Matsolo noted how the characters Sam and Willie address Hally differently. And then in turns 181 to 185 (Extract 13), she pointed out how Hally, a young man, treats two grown men so disrespectfully. Both these instances could have set the scene for an extended and in-depth discussion on the political context of the play. However, in turns 62 and 185, although she seemed to be probing the students to investigate this, she did not dwell on it at all and persists with the plot.

Extract #12 (Lesson 2)

60. T. ...Now this here, now another thing that you need to take note, note of, when, when, when he speaks to Hally, he addresses him as **Master Harold**. He says **'Master Harold'** or he says **'Master Hally'**. Do you see that?

61. Sts: yes..

62. T: But then when Sam speaks to Hally he just says Hally, he doesn't say Master Harold or Master Hally. **So also be aware of that, hey? Why, why, what would be the reason? Why would be the reason for that? What would be a reason? But then you can, just go back to that question, né when we read further on in the, in the play.** And then, um, after that they, they give him the soup for lunch and now he notices the comic books, and then he asks like 'whose comic books, whose comic books are these'?
-
-

Extract #13 (Lesson 2)

181. T. And he hurls the rag back at Willie. "Cut out the nonsense now and get on with your work. And you too, Sam. Stop fooling around." **Now can you see the way he speaks to the, to the servants?**
182. Sts: Yes
183. T: **In a very disrespectful manner, hey?** So he takes the rag and then he throws it back at Willie. So do you expect that from a young child, to do, to do that to an old person?
184. Sts: No
185. T: **You don't expect that, ja. And then um.... And then he, he... now he continues with the conversation about the fact that his dad's coming back.**
-

All texts and genres have specific social and political frameworks (Fairclough, 1992; Kress, 1993). The NCS aims for teachers to make these apparent to students, thereby allowing students to analyse texts critically in order to empower them. The NCS guides students to:

- recognise how language and images may reflect and shape values and attitudes in texts;
 - recognise and explain socio-cultural and political values, attitudes and beliefs such as attitudes towards gender, class, age, power relations, human rights, inclusivity and environmental issues;
 - recognise and explain the nature of bias, prejudice and discrimination
- (DoE, 2003a: 27).

Fugard's play, *Master Harold and the Boys*, set in apartheid South Africa, could have been used as the beginning of many discussions. Issues such as the context of

apartheid, the power relations and how words and language were used to reinforce discrimination could have been looked at and investigated (Janks, 1992). These issues could also have been viewed in a contemporary light to see if the socio-political attitudes have changed and if so, what has changed and how language and titles are used today. Ms Matsolo seems to fail to make explicit the more academic ways of approaching the text.

Mr Sikwana also missed several opportunities to introduce his students to a more academic way of approaching the text. He too focused on the plot. He did not approach the story as a dramatized play or consider the structures or themes within it. There was also no reflection on the socio-cultural context of the play or how these topics are or are not present in the students' world today.

In turn 48, Mr Sikwana quotes the famous line by Romeo, "Oh! I am fortune's fool!"

Extract #14 (Lesson 1)

48. T: And then we have '**Oh! I am fortune's fool!**' Why would he say he's **fortune's fool?** [wait] Why would he say he's **fortune's fool?**

49. Sts: mumble...

50. T: These are signs of regret, right?

51. Sts: Yes

52. T: He regrets what has happened. I am fortune's fool. I am a victim, right? Of a terrible misfortune. And I fell to it, right?

53. Sts: u-huh

54. T: Now that is why he calls I'm a fortune's fool. I'm a stupid, I was stupid, I should have known a-né. Because why? Something comes into his head.

Mr Sikwana looked at this purely on a plot level and only concentrated on the fact that Romeo acted foolishly. There are many themes in the play, and the ideas and imagery around destiny and fate are critical to understanding the play and the society in which

it would have originally been performed. He made no mention of the greater theme to which this line is alluding. This is also an opening to make his students aware of the figurative devices, personification and metaphors used abundantly in the language of the play. Because the language is so ‘foreign’ to the students, giving them this metalanguage and these kinds of pointers could help elucidate meaning.

There are many other themes that surface in this one lesson, which could have drawn the students in to some interesting, currently relevant discussions. Some of these include the question of hierarchy in society and the wealthy wanting special treatment; appropriate punishment for crimes; the matter of justified revenge in the play; and linked to that, the debate of ‘a life for a life’. These issues are central to the play, and I believe the students would have enjoyed some class debates around these issues that are still relevant today. The issues of “socio-cultural and political values, attitudes and beliefs...towards gender, class, age, power relations, human rights, [and] inclusivity...” (DoE, 2003a: 27) enable a variety of spoken and written activities to be developed and dealt with. Such tasks could lead to a better appreciation of the play on a broader level.

Towards the end of the lesson, Mr Sikwana set the class some questions to complete in the remainder of the lesson and some for homework. The class’s initial reaction was to moan and complain, but after that, the teacher took them through the questions to ensure they understood what was expected of them.

Extract #15 (Lesson 1)

114. T: Question 1, page 59 at the bottom. You right hand corner. You do Question

1. 'What is Benvolio talking about when he mentions that uh...when he mentions the *mad blood stirring*?' **We spoke a lot about that, right?**

115. Sts:Ja...

116. T: So I just want you to, to, to tell me...

[Outburst from students asking to work outside.]

124. T: Okay, number 2. 'Mercutio says that Benvolio is always eager to fight.' Nakukhumbula (*you will remember*) **we spoke a lot about that, right?** So just transfer those...just transfer those times when I was talking about how Mercutio sees Benvolio. What kind of person is Benvolio as described by Mercutio? Right? So, **tell me that story**, is that true of Benvolio? Now you've got to look back at Benvolio, right? **If there are any places of incidences where you feel that Benvolio is exactly what Mercutio says about him, you take that incident as your weapon to justify it is indeed true or not true of what Mercutio says about Benvolio.**

And then number 3. **You skip number 3, right?** And then you skip number 3, so I'm being fair, hey? You skip number 3.

And then you do only number 4. We spoke of irony. So, dramatic irony is present again in this scene. What do we know that Mercutio and Benvolio do not know? There were two ironies that we spoke about. Now the one that we were talking about is Mercutio and Benvolio, what is it that they do not know? That one is very interesting. You Tybalt know nothing about me. I don't bear any hate against you. I love you more than you can imagine. And I indeed love you and Capulets as much as I love myself as a Montague. Right?

125. Sts: yes...

Mr Sikwana's elaboration of the questions starts to scaffold the task for his students.

However, he seems to stop short of actually getting to the core of what is required. In

turn 114 and twice in turn 124 he reminded his students they have covered this in

class. This should help the students by making them feel they have discussed these

sections and have the answers. The concept 'dramatic irony' comes up in question 4.

This is not a simple notion for any high school student, let alone a first additional

language student trying to apply it to a Shakespearian play. Mr Sikwana seemed

confident that the class knew what this is and alluded to it, but he did not actually

review theoretically what this concept is and how it is used in dramas. He also never allowed his students the chance to stop him and ask for clarification if they were uncertain.

He gave two good suggestions for techniques to use when answering contextual and essay questions. In his long turn, 124, he said about questions 2 and 4, “*tell me that story... [and]... you take that incident as your weapon to justify it is indeed true or not true...*”. The process of using evidence to back up one’s argument is crucial for academic writing. Students need to be aware of how to use facts to construct an argument. Cummins (1996: 59) states that students should ideally move from a “context-embedded, cognitively demanding” task (class discussion), to one that is “context-reduced, cognitively demanding” (written work). Although Mr Sikwana did not spend much time on this, these types of pointers help the students to use CALP successfully in their answering of the literature questions. Cleghorn and Rollnick consider how “traditional African valuation of speech over writing may impede students’ ability to write in ways that go beyond the expected L2-related problems of vocabulary and grammar” (2002: 361). Weak skills in CALP do not necessarily reflect a lack of understanding of concepts. Teachers consequently need to scaffold tasks for students: both what is required and how to approach it.

I was interested that Mr Sikwana instructed them to leave out question 3. Question 3 asks: “If you were directing this play, how would you tell Mercutio to move when he speaks?” (*Romeo and Juliet*, Setwork and Study Guide, 2008). When I asked Mr Sikwana why he left out question 3, he replied, “*it is not the kind of question they get in an FAL exam*”. However, the NCS clearly stipulates that teachers should “explain

dramatic structure and stage directions” (DoE, 2003a: 31). This seems to be one of the inconsistencies between the outcomes of layer 4, the actual curriculum document and what is set in the examinations. Although there is an emphasis on an awareness of the genre of the drama, the questions in the June Literature examination, as set by the WCED (NSLA), ask mostly surface questions about the plot.

5.4.2 Writing

An important aspect of the text-based approach is the production of students’ own texts from their critical evaluation of other texts. However, the only writing that happens in Mrs Matsolo’s class are the few occasions where she instructs the students to highlight passages or to copy an explanatory vocabulary note she writes on the board. Emig (1977: 124) compares writing to learning in that they are both “enactive...iconic...[and] symbolic”. Students can explore, reflect and structure ideas when they write. Hodge claims, “[a] whole lesson making a single point in a single code (e.g. the spoken language) is semiotically impoverished and likely to be ineffective” (1993: 119). Mrs Matsolo’s class is mostly just that: making a single point using a single code, speaking. Students are not engaged in any meaningful, contextual language during class and they are not given any written tasks or homework.

Mr Sikwana gives homework regularly, mostly short, contextual questions from the textbook they are using. About half his students do the work. When he goes over the answers in class, it is a mostly a perfunctory exercise and he does not really engage with the answers. He asks the students to write their answers on the board and then adds to them as needed to. He never mentions the kinds of questions they will see in

their examinations. Several times he left the room while students were busy answering questions and expected them to complete the work by themselves. I was impressed that his students continued with the work, trying to work out the correct answers themselves, and in some classes turning to me for my input. When they worked by themselves they spoke and argued in Xhosa, but wrote everything in English. In many of his classes, Mr Sikwana spent time going round the class checking their homework. He asked me to help him check students' work on a few occasions. In many of the books I checked, students had merely (if at all) copied the answers from the board and they had made no effort to work through the answers at home alone.

5.4.3 Language

Both teachers spent the majority of their time teaching the literature networks. Mr Sikwana seemed to view the Language examination as straightforward. *"It [the June exam] was very general language usage. We don't have to think critically. You wouldn't get a passage that is disorganized and they have to summarise it and put it in a correct order, they don't do that. This is simple, even the passage is easy."*

However, as simple as he might perceive it, he did recognize that, *"once again if a student lacks a good command for language they will always be doomed."* From our conversations and the way he approached teaching language in class, he saw no need for a deeper level of analysis or a theoretical understanding of genres and language and power in society. His main idea of teaching Language was *"touch[ing] on all the parts of speech"*. This implementation of the Language curriculum (layer 3) and his understanding of the curriculum (layer 2) conflict with the requirements that are set out in the NCS.

The only Language lesson I saw Mr Sikwana teach was the day before his classes were scheduled to write a standardised test. He gave the class a worksheet that covered the sections that were in the test, giving explanations for the different sections of Language at a surface level. For example, he defined what polysemes, homonyms and homophones are, but never discussed them or clarified why it is important to be aware of them. (Some words, for example, etymology, he did not seem to understand himself.) The second part of the worksheet and test dealt with direct and indirect speech, active and passive voice and different kinds of sentences. Here there were no details given as to why one would use these different structures and the various effects they have on meaning. The test itself involved “context-reduced, cognitively undemanding” (Cummins, 1996: 59) questions, which do not achieve the aims that the NCS sets out. The LOs for Language aim for language structures (for example, active/passive voice, direct/indirect speech) to be used in a “meaningful and functional way” that are appropriate and motivate their use for the required effect (DoE, 2003a: 41).

Mrs Matsolo’s lessons were also mainly literature classes. She spoke about her students being robbed of the foundations of language as much more time was spent on literature. I observed a double lesson with one of her Grade 12 classes where she was going over their answers from the June Language examination, an NSLA paper set by the WCED. This would seemingly be an ideal time to give in-depth explanations, clarify questions students had got wrong and work on the foundations. The way teachers teach and interpret texts “depends on their content knowledge, [and] their assumptions about their learners’ abilities and prior knowledge...” (Cleghorn and

Rollnick, 2002: 360). There were several instances where Mrs Matsolo's explanations were very brief and at times not fully correct. Most of the answers were given succinctly by the same few students in the class. Those who possibly did not understand why they got the answers incorrect and needed fuller explanations never had the opportunity to ask. When it came to the technical language of the paper, concepts like 'sarcasm' and 'irony' were not explained substantially. Also, in the sections dealing with passive voice, different registers of English and common errors, a few students gave the correct answers, but there was no further clarification as to how and why these structures are used and where they are meaningful and appropriate.

Cleghorn and Rollnick warn against the use of Western texts and symbols in African classrooms, as this places a greater onus on teachers to translate not only the language of the texts but the discourses, culture and values imbued in those texts. They refer to this as "cultural border crossing" (2002: 351-357). When analyzing a cartoon, it seemed Mrs Matsolo herself struggled with the visual literacy and failed to read the visual text correctly. The visual cues used in the cartoon were not clear to her. When she was explaining the final frame in the *Cathy* cartoon, she misread the exaggerated sweat droplets showing stress and anxiety and explained them, as "movement lines around her head". Thus a "triple translation [is required] – linguistic, visual and cultural" (ibid: 361) – in this case not only for the students, but the teacher as well. Even in the South African play, *Master Harold and the Boys*, Mrs Matsolo struggled with several of the 'general knowledge' references (European historical figures and events). This idea of "cultural border crossing" has to be taken into account as it has a significant impact on students' understanding of texts.

5.4.4 Summary of Text-Based Approach

The text-based approach, as explained in the NCS, has not been utilized and implemented in the class. The teachers rarely set any tasks before the class, or use homework to focus the students on the texts to be discussed. So the students have not 'prepared' or thought through any issues or questions. The teachers impart no metalanguage and so there is no expectation of CALP in the classroom. Finally, students are rarely given any follow-up tasks for them to reflect on the material taught and to learn through their own extended writing and thinking. In Mr Sikwana's classes where homework was given, most students did not benefit from these tasks as they did not do the work and knew they would not be asked to give their ideas.

It seems the teachers do not grasp the ideas of critically analyzing texts in order to understand what their effects are and the possible ways they are used to establish and support power relations in society. The concept of empowering students to become "competent, confident and critical readers, writers, viewers and designers of texts" (DoE, 2003a: 47) with the ability to critically evaluate and analyse texts is not being adequately brought into the teaching of English FAL.

5.5 Conclusion

When analysing the teachers' language and teaching in the class, the contrasts between Ivanič's second and third layers (the teachers' cognitive processes and the event) become relevant. What teachers say they do and how they understand the NCS is not necessarily what is being implemented in the classroom. The ever-present fourth layer also influences the teaching and learning that takes place. Fairclough

proposes two reasons why the production and interpretation of language is often “nonconscious and automatic” (1992: 80). Firstly, people are restricted by their understanding and experiences of a discourse. If as a student one has gone through a particular system of schooling it follows that as a teacher, s/he will automatically reproduce the norms and social structures experienced as a student. Secondly, the specific practical considerations and limitations curtail what s/he can do (ibid).

There is a dichotomy between how teachers claim to understand and implement the NCS and the realities of what occurred in the classrooms (also discussed in Taylor and Vinjevoold, 1999: 142-143). I suggest that there are two reasons for this disjuncture between the teachers’ cognitive processes and their practices. The first is their instinctive reaction to recreate the norms of classrooms they experienced as students. The teachers produce the discourse of the class, but they are involuntarily influenced and restricted by an internalised structure of customs models (Fairclough, 1992: 80). Both teachers were subjected to the apartheid system of education. That system was “highly centralised, with teachers adopting authoritarian roles and doing most of the talking, with few pupil initiations... [B]lack pupils were discouraged from asking questions or participating actively in learning...” (Chick, 2001: 227). Even though Mrs Matsolo and Mr Sikwana show a theoretical understanding of the NCS, they do not implement it, as their normalised context of culture is not one of critical questioning and analysis. It is also significant that, although these high school students have gone through their entire schooling under the OBE system, it appears that some township schools have not moved far from the traditional practices; they are only familiar with and therefore continue to replicate these long-established student-teacher roles. There is also the very pervasive broader African culture (Cleghorn and

Rollnick, 2002) that dictates the roles of hierarchy, which will affect pedagogic approaches. The second reason is that these teachers are restrained by the many practical concerns during the lesson, including the large groups of rural students from the Eastern Cape whose English is far below the other students' capabilities; the pressures of time to complete tasks and networks; and teaching for assessment.

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Chapter Six: Conclusions and Recommendations

6.1 Conclusions

My research insights and data of this case study have produced some noteworthy findings and have led to some practical ideas. Although my focus was on a small scale, I observed 44 lessons with three teachers and my descriptions are typical of the teaching I saw. Education authorities realise that the NCS is not being implemented evenly; however, the reasons for this are not always well understood. The tools of classroom discourse analysis provided a detailed breakdown of the complexities relating to implementation and therefore presented insights into some explanations and possible solutions. The use of Ivanič's (2004) framework has allowed me to identify the layers in which the language of learning and teaching takes place. Of particular interest were the disparities between these layers as these seem to point to the instances where teachers are not implementing the NCS as intended. I maintain that it is at the level of teacher training where many of these divergences between the layers and misinterpretations can be repaired. The different layers, "the sociocultural and political context", "the immediate social context" and the "cognitive processes" are embedded within each other (Ivanič, 2004: 223), and therefore if the whole system is to cohere, these contexts should be in accord.

One of the main findings from my observation is that teachers show a familiarity with the discourse of the NCS and can talk about some of the theories and aims but are not able to implement it. This seems to be at a variety of levels. One of the issues that arose is that of a "nonconscious and automatic" internalised norm (Fairclough, 1992: 80). Although teachers can talk about how the NCS should be implemented, it seems

they are restricted by their own understanding and experiences. Having gone through the apartheid DET system of schooling, the teachers I observed and interviewed seemed instinctively to reproduce the norms and social structures they experienced as a student. The students too had an unquestioning idea of the structure of lessons based on their primary education as well as all their classes at Ntambeni High.

This was mainly evident in the traditional style of IRE/F model that the teachers relentlessly followed. The way the teachers asked questions and the kinds of answers they expected, did not encourage their students to think critically. Although teachers spoke about using higher-level questions, there was little evidence of this in the lessons. The questions were generally of a lower level order (often information that students already had), they called for one-word responses (usually yes or no) and the way they cued students' responses (ending on a rising tone or expecting students to complete their sentences) allowed for a group chorus response. The teachers spoke about the students' lack of participation and acknowledged "typical African culture" yet did very little to change their practices to create more opportunities for student contributions. They did not perceive their IRE/F model to be a reason for the perpetuation of this culture even though the NCS calls for an altered approach.

Another feature that emerged through the discourse analysis was that of code switching. Although the one teacher claimed not to use it at all, she did use words and phrases in Xhosa. The other teacher asserted he used it to explain when his classes did not understand, but in fact, this conflicted with the realities in his class. Many teachers are hesitant to code switch, especially in the English class, for a variety of historically political and (apparently) educational reasons. However, there has been

evidence to show that code switching has a potential role to play in the classroom, (not necessarily for translating purposes). First, from the analysis of my data, it acts as a marker to ensure students are following the lesson. Secondly, it has several affective functions. In my data, the relationship between the teacher and his students changed when he spoke in Xhosa. It allowed him to be more informal with them, and very importantly, it allowed them to talk freely and initiate conversation in a way English did not. Although these exchanges were not of an 'academic' nature, the use of Xhosa created solidarity between the teacher and the students. This in turn seemed to both increase the trust as well as the enjoyment of the lesson. These issues, which came out of the discourse analysis, need to be considered and brought into the training of new teachers.

6.2 Recommendations for Teacher Education

6.2.1 The **tool of discourse analysis** has shed light on many pertinent issues in my study. I believe student teachers should be made aware of analysing the discourse of lessons in order to make them aware of what is actually happening in their classrooms. Often what the teachers said conflicted with their practice. With the use of discourse analysis, these disparities and many of the unquestioned practices could be brought to light by analysing the audio taped lessons of practice teaching. Teachers seemed to default instinctively to learning and teaching patterns with which they grew up. Structures like the IRE/F model and the notion of different types of questions, responses, choring and code-switching need to be made explicit so that student teachers are informed and aware so that they will be less likely to fall back on traditional styles and techniques.

- 6.2.2 The inherent danger of the accepted **chorus response** in all classrooms, which is characteristic of township teaching, needs to be brought to the surface of student teachers' attention. It allows students to hide behind the safety of the group and gives no space for critical, conceptual thinking to happen. This chorusing feature was one of the principal causes that hindered successful implementation.
- 6.2.3 There have been several studies which suggest that **code switching** may be beneficial (Adendorff, 1996; Cleghorn and Rollnick, 2002; Setati et al., 2002). Student teachers should be made aware of these possible benefits. Besides academic uses for concept development, code switching can allow teachers to create solidarity with their students as well as to focus and encourage their students. In South Africa, code switching seems virtually unavoidable and it has a distinct place in classroom discourse. Because much discourse analysis literature is produced in the first world, it has largely ignored code switching, (as too great a variety of languages are spoken by foreign students). However, it is an important feature of many African classrooms and the potentials of code switching need to be further explored and developed in South Africa.
- 6.2.4 A further reason for the lack of successful implementation of the NCS is simply that the teachers' **theoretical understanding of the text-based and communicative approaches** is narrow. At the level of teacher training, these abstract concepts need to be comprehensively explained so that teachers are

aware of the motivation for these approaches being encouraged and can appreciate the greater objectives of these concepts.

6.2.5 Having just claimed that the theoretical aspects are important, much emphasis should be placed on the **practical**. The focus of teacher development should be that prospective teachers are more actively involved with the learning of the prescribed methods and approaches.

- Student teachers need to see excellent teaching modelled. There need to be more practical exercises done in training. More example and role-plays should be used. Teachers who have received awards for excellent teaching could be filmed, so that student teachers can see examples of what effective teaching and curriculum implementation is. These exemplary teachers should come in and talk to the student teachers about their ideas and practices.
- Student teachers experience practical time in schools where they both observe and teach, but much of this time is unsupervised and unstructured. Also, depending on whom they observe, this time might be wasted. If the teachers they spend time shadowing are not implementing the NCS effectively, these student teachers may then unquestioningly perpetuate these habits and practices. The average two supervised practical lessons that student teachers get with their supervisor within a four week practical seem inadequate.

6.2.6 The NCS sets very high standards and strives for students who can think “logically and analytically, as well as holistically and laterally” (DoE, 2003a: 5). In spite of these goals, the types of tasks and examinations set are generally of a straightforward and surface level nature. This is both internally where the teachers set the assignments and externally from the Department’s examinations. It seems the idealistic NCS and teachers underestimate students who have English as an additional language and do not expect them to be able to cope with an in-depth investigation of themes, language, genres or the way society uses language. This again is a fault in the implementation in the class. Teachers should be shown how to **structure lessons to scaffold such awareness of language and incorporate these critically evaluative skills.**

As an experienced secondary school teacher, I have gained much from this detailed reading of the NCS, its theories and approaches. I have also changed my teaching styles significantly: I speak less; I allow more ‘wait time’; I try instilling more sense of responsibility and confidence in my students when it comes to the actual content; and I am far more aware of myself in the class as well as the different relations of power at play. I believe student teachers would also benefit and could improve as teachers from these ideas. There are certainly practical aspects which are difficult, if not impossible to overcome at a level of teacher training (for example, the impact of the students from the Eastern Cape), but there appear to be a number of significant practical teaching issues which could be highlighted and enhanced. If the ideals and aims of the intended NCS could be more closely aligned to the implemented NCS, our students and as a result our country would benefit.

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Interviews

A. Mr Sikwana, 7 August 2009

B. Mrs Matsolo, 23 September 2009

C. Ms Haffejee (Curriculum Advisor for English FET Phase, EMDC Metropole Central), 26 March 2009

Appendix 1

Transcript 1: Lesson 1 - Mr Sikwana Grade 12F

English Literature *Romeo and Juliet*

1. T: Oh, layti man ileyithi le nto yakho kwedini maan. (Boy you are submitting your work late)
2. St: Jonga
3. T: It's more than late
4. St : Jonga Meneer ndandiyifakile , mamela...(Look Sir I submitted this, listen....)
5. T: Don't say 'jonga'. Akhonto ndiza kuyijonga (I am not going to look at it)
6. Sts: Talking and laughing
7. T: Masifundeni, ukwenzela ukuba ngoku (Let's read so that...)
8. St: Sigqibe(we can finish)
9. T: Sibethele okokuba sigqibe ngoku, sahlukane nalo mcimbi. Niyaqonda ?(Let's wrap up now, so that we can get rid of this. Do you understand ?)
10. Sts: yes
11. T: Page 65, né? Page 65.
12. St : qala ku- 64
13. St : Ewe
14. T : Okay, uh ngubani uRomeo . Ngubani omnye.(Who is Romeo? Who else?)
[assigning parts for students to read]
15. T: qala ku- page...?
16. Sts: 64
17. T: 64. Okay, right, you'll remember, just to remind you of what is happened before this particular part of the scene...Uh...we find that Mercutio is slain by Tybalt, right?
18. Sts: uuh
19. T: Under Romeo's arm and all of a sudden there is a fight in which Tybalt himself is slain by Romeo, in revenge for Mercutio's death
20. St: Mercutio's death
21. T: Right...? So, let's read. Uuh...sshhh shhsh abanye mabathule bathi cwaka(others must keep quiet) Benvolio?
22. Sts: [reads from play]
23. T: Exit Romeo and enter the citizens, right?
24. Sts: yes
25. T: Where is citizen? Uh, Loyiso, go be citizen..go...
26. Sts: Laugh...
27. T: Loyiso khawube yicitizen yintoni kodwa (Oh Loyiso can't you just once be a citizen) funda...Funda, citizen...(read read citizen)
28. St: Kutheni undibuza titshala (Why are asking me Sir) (grumbling and reluctant to read)
29. T: Khulula obo buso okanye uphume phandle . Awucengwa ngaloo nto. (Take off that look from your face or go outside. You are not begged for that)
30. T: Ngubani oza kufunda?.(Who is going to read ?)
31. St: I'm shy
32. T: Funda Sihle. Bayeke aba badlayo. Bacinga kusentsangwini apha (Who is going to read. Read Sihle. Leave those who are Playing . They think this is a place to play){Literal meaning is: They think this is a dagga place}
33. Sts:[reads from play]

34. T: Enter Prince, Montague, Capulet, their wives and all...
35. Sts: [read lines 182 - 199]
36. T: Alright.
37. Sts: [continue...200...] [other students help when she stumbles on a word "dexterity"]
38. T: Okay, for the second time Benvolio has to relay the story. When was it first? Hé? For the second time Benvolio relays the story of what has happened. Remember, the beginning, the, the very first scenes, the very first, uh ...part, he had to relate the story. Who was asking him at that time?
39. St: Um
40. T: The first time after the servants had fought with the Montague, uh Capulet servant and Montague servant? He had to relate that story to...?
41. St: Lord Capulet
42. T: Was it Lord Capulet?
43. St: mumble....
44. T: huh? Can't remember? He had to relate the story to Lord Montague. Once again, Benvolio who began this blood...? The same question that he asked to Lord Montague. So Benvolio is becoming more good at telling the stories because at that time he had to tell how the fight started. Right? Do you remember what he said? Here, were the servants of Capulet and servants of yours, right? That's how he related the story. Now, as you can see he's saying, Benvolio... Benvolio is talking here 'Run away Romeo be gone. Everyone is here. The people are coming. And Tybalt is dead, Tybalt slain. Stand not up...the Prince will do thee death. You know the sentence. Right? The sentence is simple that: you kill, you will also be....
45. Sts: killed
46. T: killed and therefore you must run away. Hé?
47. Sts: Yes
48. T: And then we have 'Oh! I am fortune's fool!' Why would he say he's fortune's fool? [wait] Why would he say he's fortune's fool?
49. Sts: mumble...
50. T: These are signs of regret, right?
51. Sts: Yes
52. T: He regrets what has happened. I am fortune's fool. I am a victim, right? Of a terrible misfortune. And I fell to it, right?
53. Sts: u-huh
54. T: Now that is why he calls I'm a fortune's fool. I'm a stupid, I was stupid, I should have known a-né. Because why? Something comes into his head. He realize that everything is now in jeopardy, right. Because now, he's a murderer and he knows what the Prince has said, a-né? And therefore he knows that in reality the relationship that he has with Lady Juliet is obviously going to be in jeopardy. Are we together?
55. Sts: Yes
56. T: And now he's crying... And then
[St been coughing a lot. She leaves the class.]
57. Sts: Swine flu, laughing .Uneswine flu(she is suffering from swine flu)
58. T: And then, and then the citizens come in. Which way ran he that killed...? Where did he go, the person who killed Mercutio? Tybalt, that murderer? Which way ran he? Obviously the citizen at that point in time, he does not know that Tybalt himself is

59. St: dead
60. T: slain, right? And then 'There lies that Tybalt'. That's Benvolio. 'Up sir, go with me.' That means you must come with me. You remember, for the second time, what he, the Prince said ...at the beginning after the fight between the servants of Montagues and Capulet... He said, 'You, Capulet, shall go with me. And you Montague shall see me in the afternoon, hey?'
61. Sts: Yes
62. T: And now he said, you Benvolio shall come with me. And then start to ask questions. Here comes the Prince, the Montague, the Capulet and their wives that is Lord and Lord. Lord Montague and Lord Capulet. Where are the vile beginners of this fray? Now, who started this fight? Nakukhumbula u Montague yena wathi (You will remember that Montague said). Where was Romeo in this fray? Remember he was not there...I saw him somewhere, a-né?
63. Sts: Yes
64. T: I said, 'O noble Prince, I can discover all the unlucky manage of this fatal brawl. There lies the man, slain by young Romeo, that slew thy kinsman, brave Mercutio.' So he's got no problem to tell exactly what happened, a-né? But he's relating this story to the Prince. Yes indeed, that Tybalt who is lying stabbed, is the one who actually slained your kinsman, right? Now, who is his kinsmen? That's Mercutio. And then? Lady Capulet, instead of asking anything, you can see clearly that Lady Capulet comes in as a biased person, né?
65. Sts: Yes
66. T: Instead of crying for slained Mercutio, he's only con-, she's only concerned about her cousin, Tybalt, like 'Oh, my brother's child! Oh Prince! Oh husband the blood is spilled of my dear kinsmen.'
67. St: Uxolo Titshala uXolisa uyandiphazamisa lo?(Excuse me Sir Xolisa is disturbing me)
68. T: Andiva?(Pardon?)
69. St: Uyandidika. Ngokusoloko ehleka into engapheliyo(He is boring me by his endless laughing)
70. T: Makasi sukuhlupha omnye umntwana.(Makasi stop bothering other child)
71. Sts: laughing
72. T: We pray for kingdom come
73. St: Ayondawo yokubhimba le.(This is not a place to be high){high here means to be in the influence of may be dagga or any related thing }
74. T: Akancumanga nje(She is full of smile)There is a doubt that Makasi even did that.
75. St: laughing
76. T: The same person who is complaining is smiling. There is a doubt whether Macassar did indeed, if he's dead. Alright...
And then "For blood of ours shed blood of Montague. O cousin, cousin!" So, why, what she is saying is that the Prince must come in, must intervene, right? 'Benvolio, who began this bloody fray?' And then he starts to relay the story. uBenvolio, he says then he details the story. Basically, in a brief summary he's relating the story as it happened. Remember Benvolio must, in fact we believe that, he had an accurate story, because he was the one who was there. 'Tybalt, whom Romeo's hand did slay.' So slain Tybalt has done something

- and therefore Romeo took part. And then 'Romeo that spoke you fair'.
Romeo had spoken so nicely with him, right?
77. Sts: yes
78. T: And then, 'How nice the quarrel was' and as with all your high disp-...All this uttered with gentle breath, calm look, knees humbly bowed.' So, basically, he's trying to make sure and make the Prince understand really as to what happened. And he goes on and on and on to tell of what has happened right up until he can say, if I am lying then I must die, 'cause what I'm telling you, Prince is indeed a, a, an account of what has really happened, uh, during the fight, and therefore if I am lying I should die, right?
And then let's read, Lady Capulet...
79. St: [reads from play...lines 222 - 228]
80. T: So you can see here, once again, we see the biased Lady Capulet, and said, No, do not listen to what he says, Prince. He's a liar! For that matter they are related. He's a Montague, right?
81. Sts: Yes
82. T: He's a friend, he's a family friend to the Montagues, therefore you do not have to listen
83. St: what he say
84. T: to what he say. Because why? He will not tell the truth. Because he is the one who is more close affection, he's more close to the Montagues and therefore he will always be biased against the Capulets. Therefore, you Prince, you must apply the law which you have set up. You know what you said, right?
85. Sts: Yes
86. T: Whoever kills will be killed, so, there is no 'twenty life that could kill one life'. You must understand, right?
87. Sts: yes
88. T: So only one person is at fault here. So 'I beg for justice, which thou Prince must give.' So the Prince must actually make his ruling, because indeed not all the twenty men had slew Tybalt, but it is only one man, that it's, Romeo slew Tybalt. Romeo must not live, right?
89. Sts: Yes
90. T: Let's continue...
91. Sts: [read from play...lines 229 - 250]
92. T: They all went down, exit, they went out. Now, what the Prince is saying, No you must understand, the law now is not as clear cut as Lady Montague want it to be. Because why? The law says whoever kills, he must also be killed. But now the difference is Romeo slew Tybalt and the same Tybalt who actually slew Mercutio, uh, Mercutio. Now, you can see that the Prince is actually relating to the events as he got them from...? Benvolio. So, Tybalt killed Mercutio and then Romeo killed Tybalt and surely it is clear that Mercutio's, uh, uh Tybalt is death is a direct result of the revenge of Mercutio's death. Right?
93. Sts: yes
94. T: Lord Montague, remember when you see Montague without an 'L' it's Lord Montague, right? 'Not Romeo, Prince, he was Mercutio's friend; his fault concludes but what the law should end. The life of Tybalt.' Right? So Romeo's father is arguing that yes it's fine that Romeo must be punished, but then what Romeo did it was an act of revenge which is unlike a situation whereby Tybalt has just been killed out of the blue, but it was an act of he, he

- realized that Romeo owed it to Mercutio to revenge for him. Right? So you Prince must understand the dynamics of what has happened in this fray. And for that offence... Now, instead of Romeo getting a heavy sentence, right? He's getting a lighter sentence. What would be? To exile him. As we all know that he was exiled to, to, to, to Mantua, right? And then, 'I have an interest in your hate's proceedings.' So, I am more interested in understanding this oppression, this brawl, because now it has gone beyond your circles that is you and Mon-, you Montagues and Capulets. Because, uh it affects the Prince himself, remember, Mercutio is related to the Prince, right?
95. Sts: Yes
96. T: And because he's related to the, now he's got more interest... 'My blood for your rude...' Your stupid... [coughs]
97. Sts: Yo-o! Swine, swine flu! Laughing. Swine flu! H1N1 virus!
Val`iimpulo(Cover your nose)
98. T: Uyazivala?(Are you really covering it?)
So, your, your, your filthy brawls has brought about a dark cloud in my own family and therefore he has reason to understand, as, what, what happened.
And then, as you can see, if ever Romeo is found in the streets of Verona he will be history, right?
99. Sts: hmm
100. T: So, uh, that's how that scene ends. Surely the Prince is affected by the brawl between the Montagues and the Capulets.
And you take out your classwork books now...
101. Sts: Noooo, no, no, no
102. T: There's work to be done. There's work to be done. In page...? What page was that? Page 59
103. T2: Take out your classwork books
104. T: Page 59
105. Sts: Hayibo Titshala siyagula . Itshayile yibreak. Nguye lo ugulayo.(No!!
Teacher we are sick. This is break time now.He is the one who is sick)
106. T: Ukhutshwe ngubani lo (Who asked him to go out)
107. St: Uthe makaphume(You said he must go outside)
108. T: Ndimkhuphe njani ? (How did I do that))
109. T: Khang ndithi makaphume. Anirongo. Niyamthethelela . Ndiyabona ukuba upopular(I didn't say he must go out.You are naughty. You are just on his side supporting him. I can see he is popular)
110. Sts: Bamkile abanye(Others has left)
111. T: Bamkile abanye?(Has they left?)
112. T: Shh, Shh. Mamela, in your classwork books today's date sshhh, in your classwork books today's date. I want you to try, remember we are all trying here, hey?
113. Sts: Yes
114. T: Trying. Question 1, page 59 at the bottom. You right hand corner. You do Question 1. 'What is Benvolio talking about when he mentions that uh...when he mentions the *mad blood stirring*?' We spoke a lot about that, right?
115. Sts: Ja...
116. T: So I just want you to, to, to tell me. And then I want you to –
117. Sts: Kutheni singayenzeli phandle nje? (Why don't we do it outside?)

118. T: Hayi andifuni.Ndifuna nqhele ukubhala.(No I don't want that. I want you to be used in writing)
119. Sts: Hayibo Titshala (No!! Teacher)
120. T: Andizovangani (You are not going to tell me what to do)
121. Sts: Asizoyenza le nto. (We are not going to do it)
- 122 .T: I am in charge
123. Sts: We know, we know
124. T: Okay, number 2. 'Mercutio says that Benvolio is always eager to fight.' Nakukhumbula (you will remember) we spoke a lot about that, right? So just transfer those...just transfer those miles when I was talking about how Mercutio sees Benvolio. What kind of person is Benvolio as described by Mercutio? Right? So, tell me that story, is that true of Benvolio? Now you've got to look back at Benvolio, right? If there are any places of incidences where you feel that Benvolio is exactly what Mercutio says about him, you take that incident as your weapon to justify it is indeed true or not true of what Mercutio says about Benvolio.
And then number 3. You skip number 3, right? And then you skip number 3, so I'm being fair, hey? You skip number 3.
And then you do only number 4. We spoke of irony. So, 'Dramatic irony is present again in this scene. What do we know that Mercutio and Benvolio do not know?' There were two ironies that we spoke about. Now the one that we were talking about is Mercutio and Benvolio, what is it that they do not know? That one is very interesting. You Tybalt know nothing about me. I don't bear any hate against you. I love you more than you can imagine. And I indeed love you and Capulets as much as I love myself as a Montague. Right?
125. Sts: yes...
126. T: So that was it, so after you have finished that classwork, not homework, but classwork, this classwork, surely you're going to start it now and you might even take it to your, to your study time, right?
127. Sts: Yes
128. T: That is after school. And we will hope that this class will be exactly as it is now, the numbers...laughs
129. Sts: hmmm laughs...
130. T: So nobody leaves, even if you stay in Delft, hé?
131. Sts: Yo- o? Hey? Yhoo(an exclamation in this case it reflects their disagreement to what has been said to them)
132. T: And then as for your homework, ladies and gentlemen, Friday's tomorrow's date, right?
- 133 .Sts: Yes
134. T: Tomorrow's date will be page 61. I can see you like homework more than you like classwork ...a-né?
135. Sts: Yes
136. T: So homework is better than classwork?
137. Sts: yes, hmmm
138. T: Okay. Because we know anyway homework, even if you forget about it, Mr Sikwana won't even bother to ask.
139. Sts: hmmm...no, no, no.
140. T: Okay, you do there. Because it's homework you've got ample time, right?
141. Sts: Yes
142. T: So you do 1,2,3,4,5.

143. Sts: Yu-u!

144. T: Only, that's too little for a grade 12 learner
[bell rings]

University Of Cape Town

Appendix 2

Transcript 2: Lesson 2 - Mrs Matsolo Grade 11F

English Literature *Master Harold and the Boys*

1. T: You know when teacher's not feeling well...you know...when teacher's not feeling well...
2. Sts: general talking
3. T: So when teacher's not feeling well they're like walking bombs. So you don't touch the bomb, because it's going to explode on you.
4. Sts: Yo-oo...laughing. Jeez
5. T: Know what I mean?
6. Sts: talking and laughing
7. T: So if I ask a question I would expect an answer. Okay, you know that...
8. Sts: noise
9. T: And another thing is né, you must just remind me tomorrow, because it's a short day then there's not enough time change in the seating arrangements. We have to change the seating. I did, I said the same thing to the 11Es...You don't sit like the Women Congress there and the Men's Congress there
10. Sts: Laughing
11. T: You know they do this all the time, because we move into a new class, now all of a sudden they think I'm gonna forget the seating arrangements. You're not sitting like this ...[mumble]...tomorrow...remind me, remind me.
Now yesterday we stopped on page, what page? 10. We're on page 10 yesterday.
12. Sts: noise...talking
13. T: 8?
14. Sts: Yes...talking
15. T: Okay, at the bottom of page 8...*nantsi* page 8...bottom of page 8.
Did we talk about Hally? Did we talk about Hally? And the fact that the mum is in hospital to fetch the dad?
16. Sts: no...
17. T: We didn't talk about that? So that means it's not the bottom of page 8, then...we talk, yes ...top of page 8, top of page 8.
Hally was saying to Sam are you ready for the competition? And, and what did Sam say? [wait]
He was asking Sam are you ready for the..competi, for the ball or competition that's gonna take place in 2 week's time. And what was Sam's response to that?
18. Sts: Ready
19. T: That he's ready, hey? And then he start talking about Willie. And what did, what did, what did Sam say what's wrong with Willie?
[wait]
That he's got a leg problem. So was Sam telling the truth there?
20. Sts: no
21. T: Was that not the truth? What exactly was he, was he saying?
22. Sts: *mumble*
23. T: Making fun of Willie, hey? Why was he saying he's got leg problems?
[wait]
24. Sts: *mumble*
25. T: Hilda. What about Hilda?

- [wait]
What about what about Hilda?
[wait]
What about, Hilda? What did he say...? Why must he say he's got leg problems? Willie has got leg problems?
26. Sts: Because he's got...
27. T: Ja, talk talk... [Said to sts outside the class: Move out of there! Move! Move! Move!]
28. St: Because he's got...
29. T: Because he is...remember he is stiff, hey? He's still struggling with the, with the quick step, with the dance, hey? He's practising for the competition...and, and Willie, is uh not very experienced, hey? But Sam is the one who's more experienced, okay? Ja. Then uuum, if you just go to where, where, when, when Hally speak he says: "God, what a lousy, what a lousy, bloody day. It's coming down cats and dogs out there." 'Kay? Now highlight it's coming down cats and dogs out there.
[wait]
30. T: Coming down cats and dogs, it's an idiom just like [...idiom.]...that is an idiom. What is an idiom in Xhosa?
[wait]
What is an idiom? What do you call idioms in Xhosa?
Olwethu?
31. St: *Amaqhalo* [mumble]
32. T: *Amaqhalo*, yes, *amaqhalo*. So idioms in Xhosa, *amaqhalo*. Now what does that idiom mean? What does the idiom mean? It's coming down cats and dogs out there? What does it exactly mean? Remember at the beginning, at the beginning of the play, we described the weather...it was, uuh...we said how was the weather? Then it
33. St: raining
34. T: also links with the idiom....hmmm?
35. St: mumble...
36. T: It is...?
37. St: Raining
38. T: It's raining, hey? So in other words, what does the idiom mean? Cats and dogs, it's coming ...it's a, it's a lousy, bloody day....it's coming down cats and dogs out there meaning that it is...?
39. Sts: *mumble*
40. T: It is...? It is...raining hard. 'Kay so it raining heavily. Just write it means, this idiom means, it is raining heavily. It's raining heavily.
And, and he continues and he says: "Bad, bad for business, chaps..." and conspire, conspirot... and conspirotial whisper, that it also means we're in for a nice quiet afternoon, kay? So in other words, he says this, this weather is bad for business. But, but then he whispers, we're in for a quiet afternoon.
Now, when it's raining, why must it be bad for business?
41. St: *mumble*....
42. T: Hmm? mumble
43. St: Customers...won't mumble.....
44. T: Customers, hey? Not a lot of customers will be coming, hé? Because of the...? Because of the weather, because of the bad weather.
45. Sts: weather

46. T: Now, he speaks and then he whispers. Now when he whispers, Sam says: “You can speak loud, your mum’s not here.” Now why would Sam say that to Hally? ‘You don’t have to whisper, your mum is not here’...? [wait] She’s not in, she’s not, she might uh, and then he, and then Hally says “Ask, Out shopping?” and then says “no, in hospital”. She was in hospital. Do you think Hally’s mum is strict, towards Hally? When...uh... Do you think is strict?
47. Sts: Yes
48. T: May, maybe, because I was wondering, why must he, why must he must...? And then he says you don’t have to, you can speak loud. So in other words, obviously, like parents do, hey? When you....lose your manners...every now and then, and then your parents say ‘Don’t do that. Do this. Don’t do that. This is wrong. This is right, né. It’s that kind of thing. And then, uum, then they say, the mother, uHally’s mother went to hospital. Now what do you think she went to hospital? Why did she go to hospital? [wait]
49. Sts: she... *mumble*....
50. T: What did she...? Why did she go to hospital? Hally’s mother?
51. St: Hally’s mother is going to fetch...uuuh...Hally’s father.
52. T: To fetch Hally’s father? Good. ‘Kay? So it’s obvious there’s something wrong with, with Hally’s father. And uuum.... Now, how does, how does Hally respond to the fact that his mum went to hospital to fetch his dad?
53. St: For sure...
54. T: Is he happy that, uh, his mum went to hospital to fetch his dad?
55. Sts: No...very sure
56. T: He’s, he’s not happy.
Now, if you go to page 9. Just go to page 9. When, when they give him food and he doesn’t repond and then Sam ask him again: “Hally, want your lunch? Do you want your lunch?” And, and he, the next line says, “I suppose so.” Now highlight the words in italics that are bracketed. It says there: “His mood has changed.” Highlight that. Hally’s mood has changed. Why would his mood change? [wait] Is he happy that the his father’s coming back home?
57. Sts: no
58. T: He’s very excited, hey? He’s not happy that his dad is coming back, is coming back home. Now, now write on top of that, uh, his mood has changed...Hally, just say ‘not happy [writes on board]...not happy that his dad back home from hospital...’.
Now, he’s not happy. Now do you think that Hally and his dad have got a good relationship, a good father and son relationship?
59. Sts: No..no
60. T: Obviously, because if you, if he, there was nothing wrong with their relationship he was going to be excited, hey? So now you could think about that, hey, always, hey, when, think about it... Why do they, are they not on good terms? And also think about, why is Hally’s father in hospital? ‘Kay? Now this here, now another thing that you need to take note, note of, when, when, when he speaks to Hally, he addresses him as Master Harold. He says ‘Master Harold’ or he says ‘Master Hally’. Do you see that?
61. Sts: yes..
62. T: But then when Sam speaks to Hally he just says Hally, he doesn’t say Master Harold or Master Hally. So also be aware of that, hey? Why, why, what would be the reason? Why would be the reason for that? What would be a reason? But then you can, just go back to that question, né when we read

further on in the, in the play. And then, um, after that they, they give him the soup for lunch and now he notices the comic books, and then he asks like 'whose comic books, whose comic books are these'? And Sam responds, 'These are for your dad, Mr Kempston brought them.' So the books are for...? For Hally's dad. Remember those are the same books that Sam was...were, the same books that he was reading, hey..?

63. Sts: yes

64. T: before Hally came from school? And then he looks at the books and then what does he say? He examines the comics, then he mentions Jungle Jim, Bat-Batman and Robin, Tarzan... The he says 'God, what rubbish! Mental pollution. Take them away.' 'Kay? Now highlight 'God, what rubbish! Mental pollution. Take them away'.

65. St: What is 'mental pollution'?

66. T: I was going to ask you that...what is 'mental pollution'? Remember you read this, hey? You were supposed to, to check that when you were doing your reading. Remember, what, what, what did you say when you are reading, what must you do?

67. Sts: *mumble*

68. T: You write notes, hey? You underline. Then if there's a certain phrase that you don't understand you highlight that. You check, check in the dictionary maybe, something like that?

69. St: Ja

70. T: So, what do you think mental pollution is? [wait] Like a pile of books, then you just say "Poh! Mental pollution." Mental pollution. What, what do you think that means? Rubbish, mental pollution. Pollution comes from the word 'pollutes'. Pollute when you pollutes, when you pollutes, to pollutes... In English, what does the word pollute?

71. St: Making rid of something...

72. T: Hmm?

73. St: To make.. *mumble*

74. T: To make, to make something dirty, hey? To make a place dirty by polluting the classroom or even the school. You're dirtying it, hey? Make dirty. Now mental is with your mind, hey?

75. Sts: Yes

76. T: Now when you're linking, when you're saying books are mental pollution, what is this?

77. St: Useless

78. T: Meaning that these books are...?

79. St: Useless

80. T: Are useless, yes. And...?

81. St: Too childish

82. T: They are?

83. St: Too childish...childish

84. T: Too tildish, childish...that is for the father. You mean for the father or for Hally?

85. St: Ja, of course, because they mention Batmans, Tarzan, Jungle Jim. They are too childish, of course.

86. T: So it's too childish for the dad? For his dad to be reading it...

87. Sts: For Hally

88. T: And you think it's too childish also for Hally?

89. St: Of course, ja, of course, because he's in Grade 11, you see. He's not supposed to read the Jungle Jim...
90. T: So those books are meant for five year olds, six year olds
91. Sts: *agreeing*...
92. T: I think you're right here...I think you're right
93. St: They're meant for for...
94. Sts: *laughing*...
95. T: They're meant for...?
96. St: For Willie..
97. Sts: For Willie ...ja, *laugh*
98. T: Why Willie?
99. St: No, he's not well-educated
100. St: Because he's much....
101. T: He still needs to get a grip of uh...so like the language, English and everything...
102. St: *mumble*...Just to be a quick charge, just to be a quick charge...
103. T: Just going to be a quick chase...doesn't know how to read or write
104. St: He have to get a Grade 6
105. T: Grade 6, okay. You can be right, yes. So in other words these books are, are they are not important really in this case. Put them away. Now it says now again, he asks them, he ask them about his mum and his dad. Are you really sure that um, my mum went to hospital to? To fetch my dad. Now go before the bottom when he speaks, he says with conviction, do you see that? With conviction? Now highlight that. He says: "No, it can't be. They said he needed at least another three weeks of treatment. Sam's definitely made a mistake." Now can you see that, that...? What does that show? It's shows us that he's not really keen to sort of like, to see his dad. So he wishes that his dad would remain there for um, for the rest of the three weeks, for the treatment in hospital. 'Kay? So that, those lines just shows us that he is not really keen to...? See his dad...from hospital.
Bottom of page 9, Willie is chatting with Hally about school. Willie's asking Hally how school is. How school and everything... And on page 10. And they ask also... Now they continue with the conversation. Now they, they talk about....uh, Willie's leg. Now ,there's something wrong with Willie's leg. Is there really something wrong with Willie's leg?
106. Sts: No, no
107. T: So you think Hally believes this?
108. Sts: Yes, yes
109. T: He believes it, hey?
110. Sts: Yes
111. T: He believes it? He thinks really there's something wrong with his leg. He doesn't uh, sort of like get the fact that no that Sam was just joking about the whole thing, because he can not dance. Now Sam drags the whole and the conversation and he says... "Sam [returning with a bowl of soup]." Do you see that?
112. Sts: Yes
113. T: With a bowl of soup. The soup is for Hally, hey? To, to eat for lunch. Then Sam says, "She's the one who's got trouble with her legs." And Hally says "What sort of trouble, Willie?" "From the way he describes it, I think the lady has gone a bit lame." Now who are they talking about there?

114. Sts: Hilda
115. T: They're talking about Hilda, hey?
116. Sts: Yes
117. T: Now Sam says now, it's not me who's got leg problems, now it's Hilda who's got leg problems and she's gone a bit lame. What does it mean, to, to go lame? Hilda has gone lame. [wait] Lame, what does lame mean? [wait]
118. St: Injured
119. T: Not exactly injured... Yes, it's like you've got there's something wrong with your legs, obviously, when you're lame...
120. St: It's not old age pains?
121. T: Ailments when you are, okay, ailments sicknesses...not exactly...
122. St: She wants to reduce the pace that she was going.
123. T: What pace? What pace must be reduced?
124. St: Ah, ja, well I probably I can say that bitching on the side *mumble*
125. T: Hm? What's the word?
126. St: Ay...?
127. T: You can say, there's a word that you've mentioned, I didn't get that word...
128. St: Reduce the pace...
129. T: After that you said...?
130. St: Oh after...?
131. Sts: Bitching..
132. St: Oh bitching. Bitching
133. T: Bitching *laughing*
134. Sts: *laughing mumble* it's very good
135. T: Okay, the previous lines...the previous lines we said Hilda was a bitch, hey?
136. Sts: Mm, yes
137. T: Why d'we say that because maybe she's lying about the child?
138. Sts: Ja, yes
139. T: It's not her child.
140. St: Ja, he warn her
141. T: So reducing the pace... Oh are you trying to say, maybe he must she mustn't be when we are promiscuous, when we are promiscuous, hey? It means that... When you are promiscuous, you changing partners all the time, 'kay? So that's the word, ne, that you must use, when like you're changing partners. So in other words, Hilda must reduce the pace... She must uh, sort of like stop, in a way, have a break when it comes to that. Not exactly, not exactly that, not exactly that... But you think Sam is telling the truth that there's something wrong with Hilda's leg? Is there something wrong with Hilda's legs?
142. Sts: No
143. T: No, hey? There's nothing wrong with Hilda's legs. The word, the word lame, it means you are crippled, when you're crippled. Is Hilda crippled?
144. St: No
145. T: She's not crippled, hey? And, and if you, if you read further it says, um Hally's believing this "Good God! Have you taken her to see a doctor?" And then Sam says: "I think a vet would be better." Now, now what is, what is a vet?
146. St: Animals...*mumble*
147. T: v-e, not v-a. Not v-a, it's v-e-t...a vet
148. Sts: *mumbling*

149. T: You were supposed to check that in the dictionary when you did your reading.
A vet, anyone who knows a vet? Khanyiso?
150. St: Animals cured...
151. T: Yes, like but a vet, it's like a doctor, a doctor, yes...? A doctor who looks after sick animals [writes on board]. A doctor who looks after sick animals. Now how can you take someone to a vet, like a human being to a vet? Can you see that? So Sam is just making a joke about the whole thing. So do you get the joke now?
152. Sts: yes
153. T: Saying maybe a vet would be better to cure her, her lameness.
154. Sts: Yo-o
155. T: That kind of thing. And obviously how does Willie feel when Sam does this to him? Is he, do think he's angry at Sam?
156. St: No
157. T: When he's joking about him like this? Do you think Willie's angry?
158. St: Not at all
159. T: If you read the sentence in italics, the one that is bracketed, underneath "Sam: Count Bassie always gets there first." Can you read that sentence? What does Willie do to Sam? He is, he is uh, angry at Sam for making fun of him. He is mocking him, he's teasing him, hey?
160. Sts: Yes
161. T: He, he doesn't like to be teased like this by Sam. What does he do to Sam?
[wait] At the beginning of the play what was Willie doing? He was...?
162. Sts and T: He was mopping the floors, hey? Yes
163. T: Mopping the floors. And he was using a rag to mop the...?
164. St: floor
165. T: Cloth, rug to mop the floor. So what did he do with the rag?
166. St: *Laugh...*
167. T: Hey?
168. St: *laugh*
169. T: What did he do?
170. St: He throw the rag
171. T and Sts: Yes
172. St: Then he misses Sam and hit Hally...
173. T: Good, so he threw the rag to Sam, hey? And then it missed and then it hit Hally. Then obviously, now if you just read, it says "Hally furious" Furious. What does furious mean? [wait] Do you think Hally was smiling when that happened to him?
174. Sts: No
175. T: When you're furious then...?
176. St: *mumble*
177. T: Angry, hey? Angry! He says: "For Christ's sake, Willie! What the hell do you think you're doing!" Now do you see the exclamation mark?
178. Sts: Yes
179. T: What is it showing, exclamation mark? [wait] The emotion of...? Anger
180. Sts: anger...*mumble*
181. T: Can you see that? So every time you see exclamation mark the emotion of anger there. He's very angry. And um... And when he says: "Sorry Master Hally, but it's him..." And, and, now, now just highlight there what is says there. "Act your bloody age!" Highlight that. "Act your bloody age!" And

- he hurls the rag back at Willie. "Cut out the nonsense now and get on with your work. And you too, Sam. Stop fooling around." Now can you see the way he speaks to the, to the servants?
182. Sts: Yes
183. T: In a very disrespectful manner, hey? So he takes the rag and then he throws it back at Willie. So do you expect that from a young child, to do, to do that to an old person?
184. Sts: No
185. T: You don't expect that, ja. And then um.... And then he, he... now he continues with the conversation about the fact that his dad's coming back. Then he says: "No, hang on. I haven't finished! Tell me exactly what Mom said..." What did my mum say about my dad coming back home. Then...She said she was talking on the phone...he said she was talking on the phone... Now on page 11... You need to highlight this, this is important. And then Hally says, "No Sam. They can't be discharging him. She would have said so if they were. In any case, we saw him last night and he wasn't in good shape at all. Staff nurse even said there was talk about taking more X-rays..." Highlight that.
- So in other words, um, Hally is really not happy, ne, the dad is coming back, hey? Home. And then, um.... Now in the next sentences when he speaks, when Hally speaks, what is he saying there? "I know how to settle it." What exactly does he say? To sort of like console, really console yourself, you're comforting yourself or you're telling yourself, there's no way my dad is coming here. They've made a mistake. He's definitely staying there for another three weeks. So what does he do to console himself? Like in those sentences. What does he say? What does he do? [wait] What exactly is he doing there? Says, "I know how to settle this." [wait]
- Look at the italic word, it says "Behind the counter to the telephone. Talking as he dials." [wait]
- So he says, what does he say? "Let's give her ten minutes to get to the hospital, ten minutes to load him up..." That's his dad, hey? "...another ten at the most to get home and another ten to get him inside. Forty minutes." And then he says, "They should have been home for at least half an hour already." So in other words, what is he trying to do there? Already the fact that they're not here, it means what? [wait] It means what? The fact that the mum, his mum and dad are not there in the house, it means what...?
186. St: Still in hospital
187. T: They're still in hospital and then possibilities are...? He's not coming back. So can you see, that's how desperate he is for his dad not to come back home?
188. St: a-hmm.
189. T: And then "Pause – he waits for with the receiver." Now, now, who is he calling now?
190. Sts: House
191. T: Who is Hally calling?
192. Sts: The hospital
193. T: The hospital. And who is he going to speak to?
194. Sts: *mumble* Reception
195. T: He wants to speak to his mum, hey? Remember he wants to find out from his mum. And then he says: "No reply, chaps." That means no-one is answering the phone. "And you know why? Because she is at his bedside in hospital,

- helping him pull through a bad turn. You definitely heard wrong.” Can you see that? So the fact that there’s no reply, she must be busy with his bed.
‘Kay?
Now let’s read further...
Now what do they talk about later on?
196. St: books...*mumble*
197. T: Before, look at the words in brackets that are in italics. What does Sam do? He goes to his school case and he takes out a Maths textbook. A “Modern Graded Mathematics for Standard Nines and Ten.” Do you see that?
198. Sts: Yes
199. T: Highlight that. Modern Graded Mathematics for Standard Nines and Ten. The he opens it at random and laughs at something he sees. And Sam ask him, “Who is this supposed to be?” Now what is happening in those lines? What is, what is Hally laughing at? [wait] And this was in this school case. What was Hally laughing at? [wait] He opens his maths book, his textbook, hey? Then inside the textbook, he laughs at something.
200. St: These are big things, Miss “old fart-face”.
201. T: “Old fart-face” That’s a very swear word, hey? Laughs “Old fart-face Prentice.” So what do you think that is? What is that he was laughing at? He was inside his Maths book.
202. St: yes
203. T: [wait] That’s what you normally do to make fun of your teachers. What do you think that is “Old fart-face Prentice”? So what did he do in the, during the Maths period?
204. St: *mumble*
205. T: Pardon...Khanyiso...? Oh, sorry...
206. St: He’s drawing his teachers
207. T: He draw his maths teacher. He draw a picture of his Maths teacher. And now, what he’s laughing at is that picture. So he says “Old fart-face Prentice”. So Prentice is the...? The maths teacher. Write next to the word Prentice, maths teacher. He’s even swearing at his maths teacher. He’s a very naughty child. That’s the maths teacher. And Sam ask him, “Is this your teacher?” And Hally says: “Thinks he is. And believe me that is not a bad likeness.” And Sam says: “Has he seen it?” Did your teacher see this picture? And then Hally says “Yes”. And what did he say? Now what did the teacher, I’m sorry, the teacher do when he saw the picture?
208. St: He hit him
209. T: He gave Hally, he gave Hally a hiding, hey?
210. St: Yes
211. T: So he saw the picture and then he gave Hally a...hiding
212. St: hiding
213. T: Now if you read there it says: “Tried to be clever as usual” that’s the teacher, “Said I was no Leonardo da Vinci and that bad art had to be punished. So six of the best and his are bloody good.” Now, now highlight “six of the best”. So in other words, what does that mean? He was given a hiding by the teacher.
214. Sts: Yes
215. T: Six of the best. So he was given six lashes with a cane. It’s a hiding. He got a hiding from the maths teacher. And then what did the maths teacher say to him? While he was giving him the hiding? He was not Leonardo da Vinci.

- Who knows Leonardo da Vinci? You hear anything about...Khanyiso? Who's Leonardo da Vinci?
216. St: Famous artist
217. T: Good. Do you use the word sculpture? Sculpture, yes he's a famous sculpture. See the people they paint and draw, they paint all these paintings and they put them on the wall. Do you know, he painted the Mona Lisa. Do you know the Mona Lisa? You've seen the Mona Lisa? If you go to internet, if you're on the internet you have to punch in Leonardo da Vinci, Leonardo da Vinci and then scroll Mona Lisa. You'll see Mona Lisa, that beautiful lady with long hair and she had a very, uh, I don't know whether it was a smile or a grin. It was a debate whether she was smiling or grinning. But she's a beautiful lady. She draw a picture of the Mona Lisa, but then there's other paintings as well, okay? So Leonardo da Vinci is a famous sculpture. So he is saying to Hally, you are not like Leonardo da Vinci, 'kay? So in other words he says bad art. In other words he was not, he is saying this is bad art and it must be punished, you understand? So that's what the teacher did, say to him. And Sam was asking sis he gave you a hiding "on your bum"? And Hally says: "Where else? Where else? The days when I got them on my hands are gone forever, Sam." And then he says: "With your, with your trousers down?" Were your trousers down when the teacher was hitting you?
218. Sts: Yo?! Laugh
219. T: That's, uh, page 12. And then he said: "No. He's not quite that barbaric." "That's the way they do it in jail." So in other words, he didn't, he wasn't given it on your...he didn't have to have his trousers down. That would be very cruel and barbaric. So Sam says they do that, Sam says they do that a lot in jail when they are punishing the prisoners. And then they start talking about that. How prisoners are punished in...? In jail, 'kay? So Sam and Hally, they speak about that. Now, um if you go on page 12, right at the bottom of page 12, Hally speaks about uh, how bad things are in the world. He's speaking about how bad things are in the... Now if you read, it says in brackets next to Hally "a world weary sigh", "world weary sigh". Now what is the, what does that mean: world, weary, sigh? What do you do when you sigh? What is Hally doing? [wait]
220. Sts: *whispering*...
221. T: Like when you sigh, it's like [*sighs*]... like that...
222. Sts: *sigh*
223. T: It's like saying... What does that tell us that you are...? Something makes you...? Miserable, ne? Makes you unhappy. So world weary, when you're feeling weary, you're feeling sorry about something that's happening in your world. You understand?
224. Sts: yes
225. T: So what is it saying there? It says, um... "I know, I know..." Judy, if you look at that word, I don't know that word... "os-killate" I 'os-killate' between hope... Does it look English?
226. Judy: I know the word to be oscillate, o-s-c..
227. T: oscillate, osc...
228. Judy: But I think Hally is pronouncing it os-killate. 'Cause he's taking the 'c' and which is pronounced as an 's' but he's making it into a 'k'...
229. T: Ja...not escalate?
230. Judy: No

231. T: Not escalate?
232. Judy: No.
233. T: Okay, so it...
234. Judy: Oscillate means to go from one to the other...you can't make up your mind.
235. T: So it's o s - c - i ...?
236. Judy: - - llate, ja. But I think Hally is pronouncing it
237. T: oscillate...
238. Judy: ja
239. T: Okay, so it's the pronunciation...
240. Judy: So he's mocking Hally's wrong pronunciation, 'cause he says "os-killate"
241. T: Ja, ja, okay, okay
So, did you get that ? Thanks Judy for that. What does the word mean?
242. Judy: If you can't make up your mind. If you move from one to the other...so he
243. T: Ja, you can't make up your mind. Thank you so much for that. You cannot make up, you oscillate, oscillate that's the word there. As it's written, "between hope and despair for this world as well, Sam. But things will change, you wait and see. One day somebody is going to get up and give history a kick [bell] up the backside and get it going again." And then Sam says: "Like who?" And Hally says after thinking: "They're called social reformers. Every age, Sam has got its social reformer. My history book is full of them." Now, now highlight that 'social reformers'. So, in other words, what is Hally saying there that uh, the world needs to change. There are so many bad things that are happening in the world, and the only solution is to have social reformers. Now, when you reform, what does it mean to reform? To restart, to change, hey? When you are reforming you are changing, ne? So when we have social reformers... Can you give me an example of a social reformer here in South Africa? Any person who brought change in South Africa, social reformer?
244. St: Nelson Mandela
245. T: Nelson Mandela, yes. Who else?
246. St: Ghandi
247. T: Ghandi, yes.
248. St: *mumble*
248. T: Mother Theresa...social reformer with Ghandi
249. Sts: *laughing and commenting*
250. St: Tshangarai
251. T: Tshangarai in Zimbabwe... All of those are social reformers. Obama, social reformer. So now if you've reading, just listen quickly. Just continue reading up until... We're going to read, now tomorrow, we're going to stop at page 19. So you can read about that Now those pages they are focusing on the social reformers, 'kay. And then ja...as you're reading, just question your reading as well, okay? And also when you read people, check words in the dictionary. So that things can go fast.
252. Sts: *talking, packing up, leaving the room...*

Appendix 3

Interview A: Mr Sikwana, 7 August 2009

J: Judy

S: Mr Sikwana

J: Are you from Cape Town?

S: From the Eastern Cape

J: Where did you study?

S: High School Blythes Wood Institute, in Butterworth

J: Tertiary Studies?

S: UWC

J: When did you study?

S: 1995 – 1998

J: What did you study?

S: BA degree, Fine Arts (plain BA); went on to do HDE at UWC

J: Why did you choose teaching?

S: I love teaching, but I never wanted to settle in teaching, I wanted to do law at UWC, but then, at that time it was not easy, as I had to have Afrikaans, and my Afrikaans was very weak. It was a common practice amongst the Universities to just push everyone into Education.

J: English teaching, would you have preferred to have taught History?

S: I love English. English and History were the two Majors. I loved English since I was at High School. At home, our grandpa he used to speak English all the time and he inspired me to speak English.

J: You are still pursuing your law interests?

Yes

J: I am very impressed by that, full time teaching and part-time studying. It's a load, it's a very heavy load.

J: Since when have you been teaching?

S: 1998 – to present

J: Always at Ntambeni?

S: Yes, always at Ntambeni and ***** High in town.

J: Have you only taught English at Ntambeni?

S: Yes

J: You teach only Matrics?

S: Matrics mostly. Last year grade 9's and 11's. I have either had one or 2 classes in Grade 12. My whole timetable is Grade 12. All the portfolios and moderations. I

also assist Grade 9 teacher with English. Start with requirements, what we need to give the learners.

J: First Additional Language National Curriculum statement. If I can just ask you, do you use it, what do you think about it, what do you take from it, what's important in it for you, what aspects of it do you think you are using in the classroom?

S: It is hectic, but we will always strive to ensure that we adhere to those requirements, but not all the time. From my experience, I try by all means, always get my lesson plans in place, you must have lesson plans. We need to do assessment on a daily basis, but it is not practical.

J: Why is it not practical?

S: For Grade 12 it is not easy. You must finish a certain level of workings, attain a certain level of workings. That becomes the focus. Learners want to know what they are going to see in the exam.

J: Do you feel that you are teaching for the exam?

S: Since I have been involved with the marking of the Matrics, I think that what I am doing, it is spot on, except for those who are not doing their part.

J: Have you focused more on Paper 1 or Paper 2 in your marking?

S: Paper 2

J: You seem to really enjoy the Literature classroom?

S: Yes

J: If you could take out what you think is the main point or idea in that NCS, what would you say would be the main thing that comes out in the terms of English teaching, what do you think the NCS wants teachers to do?

S: The problem with NCS it is problematic if I teach English as a First Additional Language

It is more task-orientated and it actually tells the teacher you must move away from transmission teaching and let the learners do their own thing, and I honestly don't see it conjuring it up with the tertiary institute of education where you get guided and where you need to develop on your own. This curriculum doesn't emphasis much of that because it is like as if the students are ready for each class they are in, which is not the case. For example if I have to do pronouns, when I look at pronouns it looks easy and something they can do, but once you give it to them, they struggle, you have to go back and restart. That is the difference, as then I will be moving from interactive learning, I have to impart a certain knowledge to students, in order to get them going.

J: So you are struggling to put the theory into practice?

S: Yes, it is not easy

J: Why is that?

S: One of things that I have noticed, is that to group students to do an activity, it is not working. You can only work with a group of people that you understand. For a class where you have different grouping within the same class and some prefer to group themselves with certain people. And now to mix those groups, doesn't work. Some will be deadwoods within the groups. For specific tasks, if you tell them this task must be done in groups this is what you need to do, here you will adhere to this, and then you will have to be patient and in Grade 12 you don't have time. The stakes aren't as high in lower grades. You just don't have time everyone to play nicely in the higher grades. There is no pressure to finish tasks in lower grades, in Grade 12 there is pressure.

J: In the curriculum it talks about a text based approach and a communicative language approach? Do those help you, do they guide you?

S: I am more on communication language approach. There are contradictions, but nevertheless you take what you feel comfortable with. The NCS is nice on paper, but its practicality is always problematic.

J: What you think about the First Additional Language syllabus, language syllabus, what do you see as the point of teaching your students English and where are they going with it and the relevance of the texts you are working with in class?

S: You've got to teach Literature to students who are not going to use that Literature. I would opt for Language for Communication that is why it is practical.

J: Expand on that...

S: Language for Communication so that you are able to express yourself and be able to understand your sentence structures, as opposed to Literature that teaches you something different and you have to be analytical and you can count how many students you have who are going to specialize in English.

J: How many do you have?

S: Very few. Literature is fine for those who are going to teach it, for those who are interested. But currently in the technical colleges, we've got Language for Communication and that doesn't involve any Literature, like you business communication. Literature is for those who want to pursue it academically.

J: Your students really enjoy your poetry and lessons on Shakespeare, they are focused and want to learn more on what is going to happen, especially the play.

S: They are interested. With Literature, you do evoke some interest. But come to assessment and it is a different story. I must say I am impressed with their level of performance, those who have passed Grade 11 and are in Grade 12 now. We have a bunch of students who have been promoted by the department.

J: How many is the bunch?

S: Almost half the grade.

J: How many Grade 12's are there?

S: 267 in 7 classes

J: Over a hundred students were promoted?

S: Yes

J: Did you fight that?

S: Who are we to fight the system?

J: This must impact on your Grade 11's?

S: Yes. There has been this trend, that the dept does not want to be seen as failing. Especially this curriculum. When we used to do promotions ourselves. We choose students that we know who are capable. But now you have students who virtually failed and they've failed and have to boost their marks. You have a huge gap between Grade 9 and 10.

J: In terms of?

S: In terms of skills and preparedness for the next Grade. Your grade 9's today, they would never match the Grade 9's 10 years ago. For the first time in Grade 10 they have to be inundated with subjects and more content

J: Changes that you have seen in the curriculum. You are saying that in the last 10 years, the dept seems to have been promoting and as a result the last phase of school is a big jump away from the GET phase.

You were saying that you were impressed with the section of students who passed, they were ready for the exams?

S: Yes, those students who did *Romeo and Juliet*, they did very well, in June. Poetry has always been problematic. Short stories have also been problematic, that is why we have moved away from short stories and decided to take a play, and I must say its fairly understandable your exam for a play, so, at least you have students 34 out of 40. You can see something that would never happen in the past, when students would attain such a high mark.

J: So, for the one's who go through the system correctly, in other words passing every grade, they are ready when they get to the finals?

S: Yes. And they continue passing. I always take their previous years, look at yourself and see Those who are failing, keep failing and those who are passing keep passing..

J: What the curriculum expects with assessment tasks and the portfolios, do you think the expectations are at the correct level at the students that you are teaching, too many tasks, too few tasks?

S: That is not easy. Firstly we have this notion of this teacher pupil ratio is not working. Current teacher pupil ratio 1 is to 30 but still you find classes beyond. For language is done across the board. I wouldn't say those tasks are too much for students, but those tasks are too much for the teachers. They might be too much for students, writing essays every quarter and writing essays in the exams.

J: Do you think they should do away with the final exam, do away with the portfolio? Do you think writing is important?

S: Writing is important. I strongly feel that writing Paper 3 in exams is a complete waste of money. They have been writing throughout the year internally and they get marked and get feedback and those who can improve they always improve but many of them, the process writing doesn't help everyone. Students are ashamed to seeing this red essay, that demoralizes them, especially that you are going to correct each and every sentence.

J: So, the first draft becomes the last draft?

S: Exactly. It is not easy and we don't have time for looking at the first draft and we are still going to have to mark the final draft.

J: Do you find editing works?

S: It does work for those who are serious, those who are committed. You still have those who are not prepared to Grade 12, they have failed and have been promoted and they are still the same as they were. I have students in Grade 12 who I can see they have done and they have taken this to a sister or father or someone has seen it. And you can see the corrections. Students who have passed Grade 11 and students who are committed and there are few of them.

J: Under ideal circumstances the portfolio is very effective?

S: It is effective, it keeps them on their toes.

J: But you don't think that Paper 3 is worthwhile?

S: I think it is useless and a waste of money.

J: What you think as a teacher and what the students think about English, do you they value it or resent it?

S: English is the language for bread and butter, everyone wants to learn English. Without English they know that things are going to be difficult for them. They know that society requires you to speak English, so there is no way that they resent English. They love English and that is why you always find them imitating those who are teaching them and you have got learners who love English and that English is their language and without it there is no prospect of getting a job.

J: Do you think me being in the classroom has affected the classrooms, do you think they speak more or speak less because there is a visitor in the classroom. I am very aware that even though I am trying to observe, the fact that I am there is changing the reality.

S: Not that much, because I am used to having them talking and that I can not complete a lesson without allowing them to say something and they are even more involved when they see somebody like you.

J: I am interested in your use of code switching in the classroom, talk to me about that?

S: I have to code switch many times but I always try to make it a point that I minimize as much as possible, at times I use more heavy words and look at their faces that they are completely lost because I have been with them, I know when they are listening attentively and they are grasping at what I am saying, but I can see when they are lost.

That is when I step in and move to their own language and all of sudden you can see that spark.

J: You are happy for them to ask questions and talk in Xhosa in the classroom?

S: I have never like that. We have had good students in the past. Now the dynamics are changing. Five years ago they always speak English in the classroom and even around school and now the students know that we have to speak in our own language, even though we encourage them to speak in English, and that they must be able to speak and write in English.

J: The Student will understand exactly what the book is about, is his spoken English better than his written English.

S: He can't speak English.

J: Where is he from?

S: Eastern Cape.

J: He can't speak English?

S: He can understand it, if you as a question, he wants to answer in Xhosa.

J: How much do you think that they are embarrassed about making mistakes in English? Are they scared of making mistakes?

S: Some of them. Has to do with confidence. You have different personalities so you will always find those who are able to speak, but mostly those who don't want to speak, they feel embarrassed and that others would laugh at them. Many of them do speak English, but we have those who can't. Many of them from Grade 10 to 12, they are more aware of what I expect from them.

J: Talk to be a bit about Language Paper 1 and teaching Language in the classroom. Do you think the language and writing syllabus are geared towards that?

S: They are, we assume that in Grade 12, the level of preparedness is adequate. That is why mostly in Grade 11 you emphasise these things, you don't have to rush to complete the syllabus and you are able to give them practice. Even in Grade 11 you assume there is a certain level of knowledge for language from Grade 10. If you have a learner who cannot be able to know the changes that you have from direct to indirect and all that, it becomes difficult because now that learner has not learnt that and now in Grade 12 you are assuming that he has done that. So, when I do Grade 10 and 11, I touch on mostly all the parts of speech in the language

J: Do you think the Grade 10, 11 and Matric paper and the tasks in class, do you think that it is a surface level of language or do you think it allows the students to go deeper and be critical and to analyse and to think about language and society and who's saying what and where the power lies?

S: No, I don't think

J: So the way the June paper was structured?

S: It was very general language usage. We don't have to think critically. You wouldn't get a passage that is disorganized and they have to summarize it and put it in a correct order, they don't do that. This is simple, even the passage is easy.

J: Are they from newspapers?

S: Yes, or current issues. Once again if a student lacks a good command for language that will always be doomed.

J: National Strategic Learning Attainment, is it working, it is helping?

S: There is nothing wrong with that. They take from previous question papers, there is nothing new. They are helping.

J: How long has it been?

S: Started 2009. When they put us on SLA, for a number of reasons. Our past % is very low, below 40% of the Grade 12 pass, passed Nov 2008. Could also be that there is a high failure in a particular learning area and they would decide to assist.

J: How many learning areas are on NSLA?

S: All of them. We are last out of the Western Cape, 18%. This year we may improve, go beyond 22%, but I doubt it. Langa High at the bottom of the list. This is all confidential.

J: Is it in all the provinces, this NSLA?

S: Not sure, the Western Cape is always ahead, I doubt it if they have in Eastern Cape. I know that we are always ahead with portfolios, etc.

J: WCED, do you use them a lot, do you phone your curriculum advisor, do you get anything from the moderation meetings?

S: You find that they are trying to help, but there are those out there that hammer the teachers. Depends who is the curriculum advisor.

Have you ever phoned the Dept to speak to the advisor and ask them about the tasks?

S: Yes, at the beginning of the year we are always in touch with our advisors for the expectations at the beginning of the year and you always get meetings and see the way forward. We always use the curriculum advisors.

J: Would you ever tell them when you have issues?

S: Yes, but they can't answer the issues, you don't get clear cut answers to your questions with regards to SLA. They are trying to assist us, but they also get under pressure from the National office and they tend to take that pressure and transfer it to us. We always feel victims of that. Moderation exercise is fine, gives you an indication that you are on the level. Even knowing that you must do the tasks, you know how to do them. Quite a good exercise.

J: Schools that I have taught at, the students are very loud and I have found that the students in your school are very quiet.

S: Typical of the African culture.

J: I am used to saying “sh” and I come to these classrooms and the kids are quiet.

S: If an elderly person is talking you must be quiet. Once you are in class, you must be quiet.

J: Not just because it is the English class and they are expected to speak English, any class, Geography, Maths, if there is a teacher, they are to be quiet.

S: Generally Grade 11 and Grade 12, more mature.

J: Do you think you would like the students to participate more, they don't volunteer?

S: I would love them to volunteer, but unfortunately the deadwoods were deadwood the year before last and last year and they will continue to be deadwoods.

University Of Cape Town

Appendix 4

Interview B: Mrs Matsolo, 23 September 2009

J: Judy

M: Mrs Matsolo

J: Where are you from?

M: I was born in Cape Town, Gugulethu

J: Where did you study?

M: UWC

J: When did you study?

M: 1993 – 1996 – HDE Teaching Diploma.

J: Subjects were?

M: Majors English and Psychology

I work at Saturday School teaching English. I used to teach life orientation skills.

J: Where have you taught around the city or country and how long have been there?

M: I started at Ntambeni 1998, Sept and I've been teaching at Ntambeni for 11 years. It's a long time. Before I was working at Old Mutual – Jan 1997-1998 – Client Services.

J: So teaching here, has been your teaching experience?

M: Yes

J: Here you teach English and Guidance?

M: Saturday school part-time taught night school, but it was just 1 year.

Life skills for 4 years and it's my second year now teaching Life Orientation.

J: You have taught English here since 1998?

M: Yes

J: First Additional Language Curriculum. What do you think about it, how do you use it?

M: There have been so many changes since 1998. If I compare from 1998 to recently, there have been some changes with the way teaching has taken place. For example; with the tasks, kids didn't have to do a lot of portfolio tasks, we have 16 tasks including the exam. For Grade 11's here it is 16 including formal exams.

If you look at Grade 12, we've got 14 tasks including formal exams.

And I feel that it is a bit unfair for the student because we find that they are doing 6 subjects, then if you had to add all those tasks for one child – it's a lot of pressure put on them by the curriculum. In a way OBE is good, but now I use it most of the time. I like student centered teaching where the teacher doesn't have to do all the talking, the kids would sit in groups and they work in a more student centred approach, but the problem is that there is a lot of students within a class and that the class is not big

enough for these numbers of kids. I have 3 grade 11's - 11G there are about 45, 11E there are 26. It is not catered for. We are just given the curriculum but here the strategy is not conducive for teaching and learning to take place, in a positive way.

You find that there is a lot of pressure on the teacher, for example; what I said about the no's. The class that I was using, now all of a sudden they have to move to another class, a smaller class. The teaching environment is very important, within these big no's of kids that you have even if it is small or big. There is graffiti on my walls, I have to put up posters on my walls to cover the graffiti. The walls are not painted. What kind of message are we sending to kids? The teaching environment needs to be conducive for learning.

These tasks have to be mapped by teachers and then it is a lot of paper that has to be used within these tasks, we have to respect the task. Now if you look at the time limit. The time is not enough. When they did the curriculum they didn't look at all these factors.

The major one is the quality of kids that we have. We had volunteers from overseas, they stayed for 2 months. Last year and previous years, there was a volunteer programme for 3 years. Most of them were teachers but some of them had their own businesses. The majority of them thought the standard is too high for our kids.

J: The standard of the curriculum?

M: The standard of the curriculum is very high. When they compare it with standard of the curriculum overseas, the type of English that is used is very high level. We do want a high level of education because that is what we teach them.

The curriculum is not catered enough for us

J: In what way?

M: With regards to the level. First language students, there is some level some tasks fit in with the home language, when it comes to English. SA Writing, the only difference is the length of the essay and the summary, but the actual procedure of doing the tasks is the same, then you find that within the exam question papers, there will be differences, maybe the home language, kids will be given poems, first additional won't have poems. Then you find that the type of question can be tricky in same cases. With language and literature. With creative writing there are so many similarities, with first additional and home language.

J: Is that good or bad?

M: That is good. We do need a high level of education but then I feel that for first additional students, they need a lot of basics. You find kids that come from the Eastern Cape, we will register them in Grade 10 and then that child in the middle of the year does not have the foundation, so most of the time we find foundation is lacking in first additional students.

J: Is it different from the Western Cape kids that have come up through the system here?

M: Yes, Western Cape Kids they perform far better than kids coming from the Eastern Cape. There is a big gap between kids coming from Western Cape and Eastern Cape.

In the Eastern Cape the only difference is that child who went to a Model C school in East London, then that child will perform better than I child that was raised here in the Western Cape . Kids coming from the rural areas don't go to Model C schools, there is a huge gap.

J: How many Eastern Cape students do you have in your Grade 10, 11 and 12 classes?

M: Grade 11 there is a balance

J: Would you say that it is 50/50 OR 60/40?

M: Eastern Cape 40 Western Cape 60. A challenge for the teacher. No integration, a child struggling in English you wonder how that child is performing in accounting or economics. I feel that the curriculum is a test and teachers feel that they are being used as guinea pigs. Painful for the teacher, they have to look at the quality. Kids in Livingstone High, (Claremont), they will write the same as our kids here. They are not of the same standards but they write the same paper in Nov. That is where we find the big gaps. If they can for first additional students reduce the number of tasks and not put a lot of pressure on the students. You forget the foundation for kids. You are battling with times. You are only teaching for portfolio assessment, which is not good. You don't find enough time to do the basics. Kids need to debate more, need to discuss more. Kids need to do all the talking. You find that you teach for assessment. For this term I had to do 5 tasks for Grade 12 before they write their exams, 4 tasks for Grade 11's before they write their exams, you are teaching towards assessment, in a way it robs the students at the end of the day.

J: The document itself? You spoke about OBE and student centred learning, what else shouts at you? The main ideas or points that the curriculum is putting across?

M: It is very task orientated not skills orientated. The problem is the big lack when it comes to developing skills for kids. Teaching kids in Grade 10 moved up with them in Grade 11 and what I am expecting from these kids in Grade 11 is to have acquired those communication skills already. Communication level, to speak in public, not to be shy. You find the same kids I was teaching last year, are still struggling. These are skills that they need for the outside world, when they go for an interview, be able to express themselves in English. Most of the kids (there is a trend) and I experience that kids are struggling with skills there is a big lack.

J: So it is all there on paper in black and white?

M: Yes but it is not practical. When they go, the Grade 12's who are leaving this year, there are some kids who are lacking those skills, even though they were here from Grade 8, because of the time and task of the curriculum that was set up.

J: It is fascinating that there is such a divide

M: Yes, exactly its strange. The kids are lacking the skills . A group that we have, most of the them in Grade 12, skills development group and because we didn't have enough time, we were thinking of doing a skills development project. Brainstormed it on paper and it was exactly what we picked up everywhere we go, especially African schools, they lack the basic skills.

J: When it was in a different format? Were the students more ready to speak and develop their skills?

M: They were very interested. They were willing. Totally different from the classroom. Interview skills, Workshop on team development. How do you identify those differences, Team Building Exercises. Kids were so interested. If the whole curriculum will be more skills orientated than tasks orientated and we would really have independent kids out there ready for the outside world.

J: Do you think the portfolio develops writing skills?

M: Yes, it does. There is a lot of focus on writing it becomes more of a task. The small tests they do now and again. It would be great if we could do writing tests out of 10 or 20 every week. It is more practical.

J: Speaking and oral skills, Matrics are expected to do orals.

M: When it comes to communication skills, there are some kids who are below average in Grade 12, that factor is when kids are cononuded and the whole system backfires. That child is still in Grade 10 level and take it to Grade 11, will be a struggle.

J: Statically should many of your students be kept back?

M: The kids we have in Grade 12, 45% of those kids were supposed to be kept back according to their marks and their performances and the Dept says that teachers must have intervention. Means that as a teacher you were supposed to have done a procedure. If that child is to have been in Grade 11, missed 3 marks, they will kick in marks so that the child can go to Grade 12 and that is what is killing the school.

J: What is the biggest grade?

M: 10 and 11

J: How much do you say – this child has to stay in Grade 10 or 11?

M: Have grade meeting after the exam. We identify kids for every grade. Consistency, if the grade head doesn't support the grade teachers. That is when you have the situation when marks are too low, they just get pushed through.

J: Admin issues

M: Admin issues and policy issues. Policies not put in place becomes a huge problem.

J: Curriculum talks about communication language, what do you understand and use it in the classroom?

M: Interaction, more interactive teaching whereby it is not like traditional approach of teaching of "talk and chalk". More interactive, whereby 80% of the time kids do the talking and 20% of the time the teacher is like a facilitator of the process and guides the process of teaching.

J: Do you try and do your classes like that?

M: It becomes a challenge that is how you are supposed to be teaching. I find that interactive teaching is the ideal approach. I find that in some incidents there is

sometimes that you are struggling to finish the tasks within the term. When they are writing their 3rd essay I had to explain to them. I felt it was a very teacher centered lesson and then when I factored back – not that I am pushing the blame in a way – because of the pressure, you are caught in between. It retards our creativity as teachers. Its going to make teaching like a burden. Everyone is pressured, deadlines must be met. We are supposed to take the initiative. All the ideas that we brainstormed are not fitting in the classroom

J: In what way?

M: Grade 11's – decided that they would analyse the poem themselves. It will take them 3 days to do the work. First short story, then they had to summarise it. It took them a week. It was a very positive exercise, the time again. More interactive teaching because of time.

J: If they had half the tasks to do?

M: It would change the whole teaching system.

J: Communication language and a text based approach does that mean anything to you?

M: Comprehension more text based approach, in olden days do a short story there would be basic questions, who was the character, where were they living? Basic level low order questions. Curriculum is asking for low order and high order questions. Child must be able to put that particular text into context to locate the text in the story.

J: Is that useful to you?

M: That is how we approach the tests, the literature. Some kids really struggle with that kind of approach with time as you grow with them, the same kids, it helps, they get used to it.

J: Language teaching?

M: Grade 12, huge focus on literature. Poems, they have to finish Romeo and Juliet, a lot of pressure. Less time that I focus on language, I will give them practice exercises, in a way I robbed my kids because of what I am saying about the focus – task orientated literature don't focus on the basics on language. Didn't have enough time to explain the basics to the kids. That was from Grade 10 and 11. Grade 8 and 9 less literature. Lost of poems they have to do 20 poems that they have to do for the year. Then you find that it doesn't happen. They are very short poems and the questions are short, but because of the time, it doesn't allow for it.

J: Literature syllabus – do you like? Do the kids like? Shakespeare - Do you think the kids enjoy them?

M: Teachers need to be consulted when it comes to the reading lists. They are supposed to consult us as to what the kids want. Give us a list and we just have to choose without any prior consultation, unfair on part of the teachers and students. Grade 11's interested in Romance Literature. I was thinking 'Romeo and Juliet' – 'Nothing but the Truth' the plays that students are doing at other schools. We were thinking of doing 'Nothing but the Truth', small book. It also has politics. Grade 9's of this year doing Shakespeare.

J: Have they enjoyed Shakespeare?

M: Most of them were complaining about the language. I feel that some of them just switch off, becomes too much for them. We choose something next year other than Shakespeare. If we do a novel instead of a play, will be a problem because a lot of them don't read.

J: In your classes when I was there, how much do you think I affected the classroom, do you think the kids were quiet because of me, did I have any impact?

M: Initially when there is a visitor, they do withdraw. As time goes, they get used to you.

J: Lessons that I saw they would have been fairly typical

M: Yes

J: Your policies on English in the classroom?

M: Class rules – they have to speak English throughout and encourage to speak outside the classroom. Most of them don't do that.

J: Is it your class policy or the school policy?

M: Schools policy some teachers are still teaching in Xhosa. A lot of improvement. If you set the standard and with time you will get used to it.

J: I was amazed at how quiet the classes were, the schools where I have taught the students are really loud, even when you ask a question everyone just keeps quiet.

M: You need to tell them that you are here to develop, they will keep quiet. If you trace it, has to do with the foundation that child will lose confidence, low self esteem. Becomes a process. Kids from Eastern Cape it is worse, it doubles, the whole period of change, it takes forever for them to fit into the system. Local kids as well, take their own pace. Very frustrating.

J: The same students

M: Yes, the same students speaking in class. We need to have more skills and less tasks, kids need to talk more. If they are reading out loud. 45 min period if we can say that before they start the lesson the children will read out loud, each day. Need to put strategies like those together. Sessions where we have informal discussions in the outside world. There is no time for that. Had a discussion about teachers not wearing jeans to school and it was interesting, they were discussing how they felt. Teachers must wear uniform just like students. They were so excited and kids need more of that to bring the class alive. Than kids having to listen to me analyse a poem.

J: How do you think the students feel about learning English, do they resent it, do they value it?

M: When it comes to English sometimes they love it, sometimes they resent it. Resent it more when it comes to orals, it calls for them they feel like they are put on the "spot". If we weren't failing them in communication skills. Feel like they are being judged. Curriculum too formal, we need to bring in some informal things, like reading magazines. Really need to be themselves in the classroom. They don't reveal who they really are, they are still struggling with their confidence.

J: Do you find the interaction you have with the Department and Curriculum Advisors, can you phone them?

M: We have good interaction and support but we find in some cases for them to be the “kind of inspector mode”. Sometimes when they are here, they will forget they were friendly the previous visits.

J: NSLA, is it helpful, are you grateful, is it helping?

M: It does help, we do need to see the level, the type of questioning.

J: Is that what you found now in the prelim exams?

M: Some questions, the language paper.

J: Language time is decreased

M: At the end of the day, it backfires it becomes unfair for the child, because it is a big paper.

J: You have seen many changes since 1998 – changes for better or worse?

M: Within the Ddept of Education the changes have been for the worst. When I started teaching I never felt any stress or feeling worn out and drained but I found that I am feeling that most of the time now. I love teaching but as the years go by, I feel that there is this oppression towards teachers and it is unfair, there is a lot that they put on our plates and at the end of the day, we don't have enough time to finish the tasks. We need “me” time.

Did the board think about the whole picture?

You find that you don't have recharge time, then what happens is that you take a holiday, you won't finish that marking. Reports done by the 9th October, everything must be done.

Final moderation on the 14th October. It is a ‘working holiday’.

Teaching is a very rewarding job, there is a lot of experience that I have gained and we are sometimes taken for granted. Teachers are very important. The problem is the kind of feedback we get from the Dept and Government is very negative and makes the profession valueless. I know that I am a good teacher and then you rise above situations like that and there are times that you become demotivated, if you can have more positive appraisals from the Dept and Government and more money, it will help us really. Our lives are reduced to paper. If you don't have time for yourself it is so difficult to do the balancing thing if you are a teacher. Just look at the life of a teacher.

J: Have the men and women who make the documents ever been in a classroom for 12 hours a day?

M: Exactly, the emotional stuff. It deals with your emotions.

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Wes-Kaap Onderwysdepartement

Western Cape Education Department

ISEbe leMfundo leNtshona Koloni

Ms Judith Sacks
28 Esher Street
NEWLANDS
7708

Dear Ms J. Sacks

RESEARCH PROPOSAL: AN INVESTIGATION INTO HOW TEACHERS INTERPRET AND IMPLEMENT THE CURRICULUM IN THE FET PHASE IN ENGLISH ADDITIONAL LANGUAGE.

Your application to conduct the above-mentioned research in schools in the Western Cape has been approved subject to the following conditions:

1. Principals, educators and learners are under no obligation to assist you in your investigation.
2. Principals, educators, learners and schools should not be identifiable in any way from the results of the investigation.
3. You make all the arrangements concerning your investigation.
4. Educators' programmes are not to be interrupted.
5. The Study is to be conducted from **20th July 2009 to 30th August 2009.**
6. No research can be conducted during the fourth term as schools are preparing and finalizing syllabi for examinations (October to December).
7. Should you wish to extend the period of your survey, please contact Dr R. Cornelissen at the contact numbers above quoting the reference number.
8. A photocopy of this letter is submitted to the principal where the intended research is to be conducted.
9. Your research will be limited to the list of schools as forwarded to the Western Cape Education Department.
10. A brief summary of the content, findings and recommendations is provided to the Director: Research Services.
11. The Department receives a copy of the completed report/dissertation/thesis addressed to:

**The Director: Research Services
Western Cape Education Department
Private Bag X9114
CAPE TOWN
8000**

We wish you success in your research.

Kind regards.

Signed: Ronald S. Cornelissen
for: **HEAD: EDUCATION**
DATE: 20th July 2009

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